

MAGAZINE OF ART



COPLEY'S AMERICAN PORTRAITS BY VIRGIL BARKER



JACKSON POLLOCK BY PARKER TYLER



GOETHE AS PRINT COLLECTOR BY CARL ZIGROSSER



COLONIAL MEXICAN SCULPTURE BY ELIZABETH WILDER WEISMANN

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CONTENTS

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Director:
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National Headquarters:
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Virgil Barker	Copley's American Portraits	83
Sebastian Gasch	Non-Representational Art in Spain	89
Parker Tyler	Jackson Pollock: The Infinite Labyrinth	92
Clay Lancaster	The Egyptian Hall and Mrs. Trollope's Bazaar	94
Carl Zigrosser	Goethe as a Print Collector	100
Elizabeth Wilder Weismann	Stone Sculpture of Colonial Mexico	106
Letter to the Editor		113
Contributors and Forthcoming		113
Book Reviews: Selden Rodman, <i>Renaissance in Haiti</i> , reviewed by Jean Charlot; Alan J. B. Wace, <i>Mycenae, an Archaeological History and Guide</i> , reviewed by Dorothy Kent Hill; Jacob Burckhardt and Heinrich Wölfflin, <i>Briefwechsel und andere Dokumente ihrer Begegnung</i> , reviewed by Wolfgang Stechow; Margot Eates, ed., <i>Paul Nash: Paintings, Drawings and Illustrations</i> , reviewed by Katharine Kuh; Novalis, <i>The Notices of Sais</i> , with sixty drawings by Paul Klee, reviewed by Sibyl Moholy-Nagy 114		
Latest Books Received		118
March Exhibition Calendar		118
Where to Show		120

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Mrs. Nathaniel Appleton, 1763, oil, 35 $\frac{1}{4}$ x 29 $\frac{1}{4}$ ", Harvard University, Fogg Museum, Cambridge, Mass.

VIRGIL BARKER

Copley's American Portraits

THE only native-born painter of the colonial period in America to display an artistic genius was John Singleton Copley. The insistent taste of his American patrons channeled his genius narrowly into portraiture, as it had previously channeled the talent of Feke; but where Feke had shown himself to be less than a portraitist in his preoccupation with texture and color, Copley showed himself to be more than a portraitist in both technical development and greatness of mind.

It is unfortunate that Copley found no better men from whom to learn than those who worked in Boston, but in any time or place he, like all artists, would have had to go beyond his masters in order to achieve individual expression. Copley's student period was brief—only about five years—and was notable for the variety of sources from which he drew. From the beginning he used several kinds of prints and continued in later years to derive from prints backgrounds or costumes. At that time prints were the handiest form of picture and the universal study material for painters, but Copley certainly also had access to the original paintings and copies brought to America by Smibert. From one or another of such sources he got his ideas for drawings of battle scenes, paintings of mythological subjects, landscapes for portrait backgrounds and the derivative anatomical drawings which, in the absence of an art school with a life class, had to suffice him. His earliest oil portraits and a single mezzotint engraving show that he was conscientiously emulating various technical details in the work of Pelham, Smibert, Feke, Badger, Greenwood and—most influential of all as well as the last in time—Blackburn.

Although in private letters Copley deplored his patrons' testing of his skill through face-to-face comparison of image and sitter, his objection was not so much to their reliance on this test as to their application of that criterion only. He strove for likeness as earnestly as they desired it, but he also achieved much more which they did not have the wit to perceive, and their failure in this regard gave him the feeling of being stranded in the shallows of their artistic incomprehension. He complained of this freely and sometimes strongly, but he seems never to have recognized that the very literalness of his patrons' idea of likeness enabled him to record many faces with an exceptional degree of objective accuracy. His uncompromising faithfulness in that respect was, however, frequently surrounded with the elaborate make-believe setting which both artist and patrons thought necessary to the stateliness of colonials emulating homeland fashions.

Copley's first major success in the rendering of character in a face came with the portrait of an old lady. When he was about twenty, Mrs. Michael Gill (c. 1759), who was four times his age, did not so much sit self-consciously for a portrait as watch with shrewd kindliness

the behavior of a young man who forgot himself in what he was doing. The network of minute wrinkles across the still plump face, the attentive sidewise inclination of the head, the steady gaze, the easy stillness of the body, all register not only the character of the old lady but also the laborious concentration of an artist already capable of fathoming psychological inwardness from external signs. Four years later in the portrait of Mrs. Nathaniel Appleton (1763) he recorded his sixty-four-year-old sitter with even more substantiality, because in the interval he had acquired a lighter touch and more fluid handling and was at ease both in technique and in human approach.

With the monumental *Epes Sargent*, executed around 1760, Copley commenced a series of two dozen male portraits painted in half as many years which, among the more than a hundred others by him, stand out by reason of their magisterial authority. Placed beside two portraits by Thomas Smith, three-quarters of a century earlier, *Epes Sargent* and *Jacob Fowle* (c. 1763) as represented by Copley would serve to make vivid the New Englanders' transition to worldliness without loss of forcefulness, and with considerable gain of mellowness due to prosperity.

In the finest works of his American period, Copley was intent upon delineating a solidly constructed figure in space, but it was his ability to capture the uniqueness of the personality inhabiting the figure which caused John Adams in 1817 to write of Copley's portraits, "You can scarcely help discoursing with them, asking questions and receiving answers." Such words as these might have been used by less sophisticated persons about waxwork figures, but in a time inadequately equipped with a critical vocabulary, they were a natural way of expressing appreciation of Copley's profound power of characterization.

One may perhaps claim that Copley's own strength of mind lent his sitters their intense existence. This strength of mind is shown in the extraordinary thoroughness with which he acquired every painting medium available to him in the colonially sparse opportunities of the Boston portrait market. He issued only one known plate, the *William Welstead* of 1753, in his stepfather's craft of mezzotint; it may be conjectured that his rapidly developing interest in color led him to abandon the limited black and white of printmaking. He achieved full control of the medium of oil within five years of his preparatory period, as documented by dated works. The technical quality of the first known example of his work in miniature, the *Deborah Scollay* in the Worcester Art Museum (c. 1762; see cover illustration) would indicate earlier work of considerable skill in that medium. Despite his increasing mastery of pastel in surviving examples dating from 1758 to 1763, he was not content, and late in 1762 he drafted a letter to the famous Swiss pastelist, Liotard, asking for the best crayons and instructions for using them. Although Copley's pastels are



Jacob Fawcett, c. 1763, oil, 50 x 40 1/2", Corcoran Gallery of Art, Washington.

not uniformly successful, the best of them display striking brilliance and vivacity of color. Nearly all are marked by an overly emphatic handling due perhaps to his positive handling of oil and to a provincial lack of technical tact.

The high quality of the two signed examples of Copley's work in miniature has discouraged wide acceptance of any less good; but it cannot be safely contended either that he did no more than are now known, or that all of them were as exceptional as the *Self-Portrait* of 1765. It was fortunate that there were plenty of Bostonians ready to pay the higher fees for oil portraits, ambitious enough in scale to give the artist scope for much more than likeness, since Copley could never have been content with the limitations of the slighter mediums and after 1767 seems to have tapered off his production of them.

In his oil painting, Copley tended to rely on line as his principal means of rendering form and on color for conscious visual delight. Studying the American portraits, one sees an uneven development in the handling of both color and line throughout the first decade and a fairly steady mastery of them through the second. Their successful synthesis was complicated by Copley's difficulties in reconciling his two aims with some of the conventions of British portraiture less fully understood by him.

When Copley began working, his line did no more than define an edge on the flat surface of his canvas. To give his figures volume, he attempted variations of value which are not subtle enough to render the full thickness of the bodies nor to show them occupying their due amount of space. By 1760 his line and values together not only established a pattern across the canvas but also created solidity in the figure and sufficient spatial depth to give it room. The backgrounds of many of the portraits have

darkened too much to retain their original unity of effect, but apparently no contradictory element presented itself when he retained an unspecific darkish tone for the background. When, however, he introduced elaborations of architecture or landscape behind the figures, his control of space weakened or vanished, and the eye is brought up short by the inadequacy of the studio convention. Dependent on the visual actuality before him, Copley left unconcealed the inconsistencies which resulted from taking imaginary settings from prints.

In common with his fellow colonial painters, Copley seems not to have habitually made preparatory studies for his portraits. This may account for the impression which many of his three-quarter-length portraits of seated men give, that he commenced working on so large a scale and so far below the upper edge of the canvas as not to leave room for complete anatomical consistency in the lower portions. But the habit of working directly upon the canvas from the outset may be the main reason for Copley's remarkable exactitude in drawing with the brush. His earlier productions suggest that, wrestling with the difficulty of seeing more than he was capable of putting down, the youth was thinking of line and color as separate problems. By 1760, however, his brush had begun to follow the contours of everything and to render shape, hue and location in space by a continuous application of pigment, and from 1765 on all his major works exemplify an admirable precision in this method. Lace and embroidery, flowers and fruit, papers and inkstands—all such details, seen from a few feet away, tempt one to a closer scrutiny which reveals, not a hard minuteness of uniform emphasis, but the lightest and most tactful touching of brush to canvas. Copley had learned to think in paint.

No less remarkable was his deliberate cultivation of a personal sense of color composition. Current prints and the verbal descriptions in contemporary handbooks of painting were of no help to him here. For ideas about color, Copley had available a very few portraits by secondary Europeans, and more by Smibert, Feke and Blackburn, but he developed a colorism far beyond theirs in complexity and richness. He did not, however, avail himself of the effects of atmosphere for unifying his colors and modifying separate hues into a dominant harmony by light and air. It is known that later in his career, at least, he practiced the habit of matching the colors on his palette with the tints of each sitter's face before starting to work on the canvas. If he did this close to the sitter and then stepped back the usual distance to paint, he would thereby be disregarding the slight veil of intervening atmosphere, together with its effects on tonality; this would well account for the too intense and somewhat airless local colors observable in his paintings. This absence of atmosphere, however, only emphasizes the way in which he ordered his colors through contrast or through the gradation of one or two at a time.

Although painted three years apart, *Mrs. George Watson* (1765) and *George Watson* (1768) were posed as pendants. To the casual eye, however, the two portraits seem radically different in color: hers is high in key with red and white, his lower, with brown and gold; the only colors they have in common—and that without being exactly the same—are the vague browns surrounding the figures, and the greens of the tablecloth in his portrait and her



Mrs. James Warren, 1763-67, oil, 51 $\frac{1}{4}$ x 41", Museum of Fine Arts, Boston; right: detail.



Mrs. Ezekiel Goldthwait, c. 1770, oil, 50 x 39 $\frac{3}{4}$ ", Museum of Fine Arts, Boston; right: detail.



Peter Pelham (?), c. 1753, oil, 35 x 28", Charles P. Curtis collection, courtesy Museum of Fine Arts, Boston.

Below: Paul Revere, c. 1765, oil, 35 x 28½", Museum of Fine Arts, Boston; right: detail.

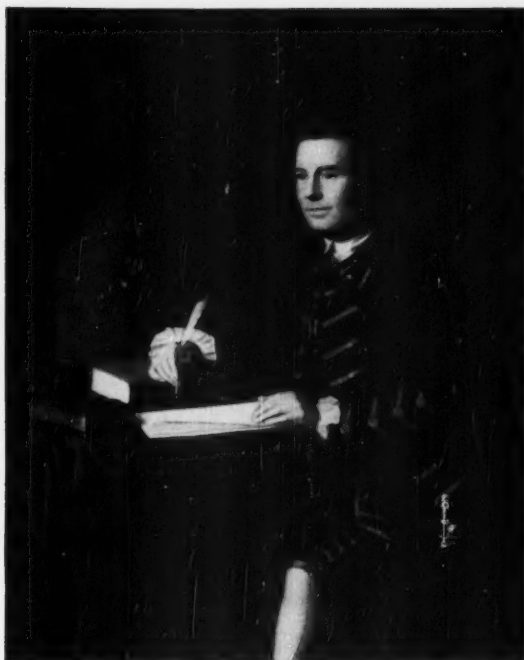


background curtain. Yet, because the contrasting schemes are pitched at matching intensities, the two are mates in color. In *Mrs. Daniel Sargent* (1763), a strong and relatively simple chord was sounded with a series of greens in dress and falling water, set off by the transparent whites of lace and the tinted alabaster of flesh. In *Mrs. Ezekiel Goldthwait* (c. 1770) appears the deliberate multiplication of technical difficulties which Henry James has specified as one mark of an authentic artist: here Copley used flesh color, both white and black lace topping a plum-colored dress, backed by a brilliant blue chair with an edging of bright brass tacks, and in the foreground a mirror-like mahogany table-top supporting a basket of apples and peaches done in vivid greens and reds and yellows. Despite the colonial limitations of Copley's experience, which kept him from achieving the subtly rich harmonies of Venetian colorism, he nevertheless demonstrated here a true painter's attempt to secure what he himself called the "flowery luxuriance" that about a year later in Philadelphia was to give him such delight in a copy from Titian.

From the first, Copley had the intention of becoming a painter in what then seemed to everyone the completest way of all—a painter of history. Since American conditions confined him to the single phase of portraiture while he remained here, he chafed at the narrow-mindedness of his patrons and felt himself frustrated. Yet his will was so firm, his mind so comprehensive and his capacity for experience so vital that even before going to London he had attained an amazingly complete mastery over whatever could be studied in the studio.

An examination of his rendering of still-life alone may suffice to show the manner of Copley's mental exploration of the visible and the pictorial venturesomeness of his mind. The handling of still-life as a part of more complex pictorial themes always tells a great deal about the painter's idiosyncrasy. This is manifest even in the early portrait of about 1753, mistakenly called *Peter Pelham*, where spread out on the table below an impassive face are several engraver's tools. Supposedly they appertain to the sitter, but the rigid arrangement into which Copley has forced them, in order to achieve the shallow foreground depth by linear emphasis, gives them a curious effect of emotional detachment. A very moderate success in differentiating values aids





John Greene, c. 1770, oil, 50 x 40", Currier Gallery of Art, Manchester, N. H.



Boy with the Squirrel (Henry Pelham), c. 1765, oil, 30 1/4 x 25", on an anonymous loan to Museum of Fine Arts, Boston.

Right: Jeremiah Lee, 1769, oil, 95 x 59", Wadsworth Atheneum, Hartford.

the effect a little, but the colors have been set down in harshly solid areas which have failed to cohere. For shadow in the blue coat, Copley simply deepened the shade of blue; the metal engraving tools are dead black, with highlights in white. Yet even with inadequate color he showed his emotional pleasure in pigment and with blunt drawing manifested an intellectual delight in shape, and he combined these satisfactions into a conscious imposition of order upon the group of objects. Some fifteen years later, with the engraver and silversmith *Paul Revere*, Copley almost captured the secret of eliciting a purposeful design from an accident: the pose comes near to being a natural pause in the subject's everyday work, and the graving tools are successfully merged into a design while retaining their casual look of lying ready to the sitter's hand. By this time Copley had also learned to model surfaces with subtlety and variety without sacrificing strength in the whole form, to modulate edges from flat lines into rounded contours and to observe how not only polished surfaces, but also flesh and white cloth, reflect adjacent colors.

Flowers and fruits Copley painted with all the vividness which fine drawing and unlabored brushwork can impart, but they also usually received a waxen gloss inappropriate to all except the dramatic lilies. He was more successful with the metal inkwells and crisp papers of the genially domineering merchants of Boston, and he had nothing less than a passion for metallic glitter in elaborate embroidery and damask hangings and fine furniture—at its climax, for the American period, in the *Colonel Jeremiah Lee* of 1769.



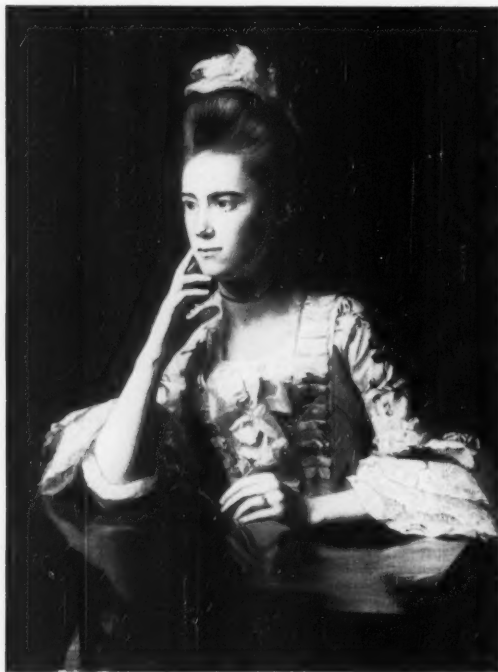
Hands, too, Copley sometimes treated as still-life, but at other times he gave them an amazing amount of character corresponding to that expressed in the face above. Thus the magnificent hand of *Jacob Fowle* surely and quietly affirms a significance superior to the blaze of gold and scarlet in the coat, on one side, and the brown and silver birch trunk on the other. In the otherwise splendid *Mrs. Thomas Boylston* of 1766, the hands, although excellently placed in the design, are without expression. Chair and clothes are properly subordinated as no more than a triangular base for the central beauty of her countenance with its serene strength. The background curtain, tassel and pillars are only symbols of position and wealth, derived from prints, which the artist thought himself professionally obligated to supply. In *Nathaniel Hurd* (?after 1765) he constructed with a minimum of shapes a design of monumental ease to match the massive personality of the man. Here the hands are assigned a most important role both in basing the visual pyramid and in expressing character; these hands are portraits in themselves. Character and design, drawing and color were here unified into one of the major examples of portraiture in America.

The number of portraits of Copley's American period which show both hands of the sitter outnumber those with only one hand by four to one, but the best proof of the artist's interest in hands is that they so often not only function in the design but do something appropriate to the sitter and the occasion. This is particularly notable in a succession of decoratively assured ladies who hold flowers or carry a parasol or simply let their hands relax in the unaccustomed idleness of the studio. In *The Boy with the Squirrel*, painted around 1765, the boy holds a fine gold chain. In this painting of his half-brother, Henry Pelham,

Copley transcends the bounds of portraiture; free from the need to please a patron, he put into the picture objects chosen for the beauty they would yield. Here he has caught the charm of boyhood in general: hands and glass of water, gold chain and squirrel, distributed across the complex reflections in the table-top, sing the painter's praise of a world in which form and color join in the "flowery luxuriance" that is the fundamental reason why most painters have painted. Here Copley's intellect has penetrated the structure of things, and his emotion responded sensuously to their colors and textures.

Copley's way of rendering appearances is usually described, in the long established terminology of art criticism, as "objective," implying an activity predominantly intellectual and consisting largely of close observation. But consider the single detail of the squirrel in this picture of Copley's which, sent over to London nine years before he himself went there, was praised by West and Reynolds and admired by exhibition visitors. The original perception necessitated good eyesight, but the convincing statement of this perception in paint involved the further activity of conception—an act of the mind far too complex to be narrowed down to the operation of sight alone. The objectivity of Copley's work consists in the close correspondence of his images to appearance, but that very result is attained by the mind's reshaping of the eye's perception.

To understand any painter, one must ask: where lies reality for him? Copley attributed to every object and every other person an independent existence, and the whole power of his mind was turned to reconstituting them with exactitude in paint. That he frequently did this in designs whose organic unity is derived not from nature, but from his own conceptual pictorial power, infused even his exceptional degree of objectivity with the tinge of imagination; and the pictures of his American period in which this control is most strongly exerted have achieved the permanence of art.



Left: *Mrs. Richard Skinner*, 1772, oil, 39 ⁷/₈ x 30 ³/₈ ",
Museum of Fine Arts, Boston; below: detail.



SEBASTIAN GASCH

NON- REPRESENTATIONAL ART IN SPAIN

EARLY in this century cubist painters, headed by a Spaniard, Picasso, and a Frenchman, Braque, opposed representational painting and sculpture with an art dependent on an orderly arrangement of plastic elements—forms, colors or volumes—devoid of any subject content. The interpreters of the new idea, facing defenders of the precise image of nature, asked, "Why is this so hard to understand? Cannot the rhythmic play of forms and colors and of abstract volumes be beautiful in itself, without requiring an allusive beauty? Do we not concede that architecture is beautiful in its arrangement of masses, a vase in the proportions of its outlines, a piece of furniture in its perfect balance? Do we demand of a building that its windows represent eyes, its columns noses, its balconies mouths? Do we require a vase to represent a dancing maiden before calling it beautiful, or a chaise-longue to take the form of a reclining woman? Since we all agree on these matters, why can we then not agree on the beauty of non-representational painting and sculpture?"

These new tendencies in art were welcomed with enthusiasm in Barcelona, the city of Spain with a tradition of restless seeking inherited from earlier masters who, having purified their vision and understanding in Europe—especially France—strove to introduce into Catalonia the most daring artistic concepts of more advanced nations. In 1912 the merchant José Dalmau brought to Barcelona the most representative works of the French cubist painters. It was again Dalmau who, in 1920, organized the Exposition of French Avant-Garde Art, which gave the citizens of Barcelona the opportunity of becoming familiar with the most interesting of the new figures in French painting—Braque, Dufy, Derain, Léger, Lhote, etc. Ever since then, Barcelona has ranked as an important international center of avant-garde art. Even before that, during the First World War, many foreign artists had come to live there, among them Picabia who in 1917 published in Barcelona the review *39 L*, voice of the Dada movement. It was also in Barcelona that the Catalan painters Joan Miró and Salvador Dalí held their first exhibitions.



Angel Ferrant, *Marine Narcissus*, 1945, construction of natural objects.

During the Spanish civil war and the years that followed, non-representational art suffered a serious setback, just as during the Second World War vitality was sapped from art throughout Europe. But after the establishment of peace, the "battle of living art" was resumed. A most noticeable feature of the postwar period is the revival of interest in abstract art. In Spain, as elsewhere, groups of painters and sculptors can be found fleeing from stereotyped formulas in the knowledge that art is not dead, but that in its incessant life it is constantly evolving; only in moments of decadence does it falter and become routine. Artists such as these are striving to fight their way out of the dead-end alleys of mannerism and commercialism.

The most striking figure in present-day non-representational art in Spain is the sculptor Angel Ferrant. His is a truly original talent, expressing itself in an entirely personal medium. He lives in Madrid as completely isolated as Joan Miró in Barcelona. All the younger artists admire and respect his work. "Sculpture is the animating function of space—no more, no less. In consequence, every activity is a kind of sculpture," says Angel Ferrant. Sculpture plays with light and volumes in space; it is inconsequential whether it is torsos and women's arms, or bottles and guitars which animate the space. If the volumes, representational or not, are well organized in space, the result is bound to be sculpture. Contrary to the naturalistic sculptors, Angel Ferrant animates his space with rocks, pebbles, seashells, roots and branches of trees, smooth stones and other purely plastic elements. All these pure volumes he arranges in space according to laws of the most perfect sculptural orthodoxy, in contradistinction to the naturalistic sculptors whose great error lies in their desire



Benjamin Palencia, *Figures in a Landscape*, 1933, oil.



Mathias Goeritz, *Man on Horseback*, 1947, oil.



Antonio Valdivieso, *Still Life*, 1948, oil.

to organize their forms in accordance with the logic of nature rather than the logic of sculpture. But they have forgotten that the proportions of sculpture are not those of the human body. Ferrant, a pure sculptor, organizes his forms with the most acute sensitivity for sculptural proportions; his works are as exactly calibrated as precision instruments. He constructs mobiles, as does Alexander Calder, yet they are quite differently conceived and realized. Subjected to a light touch, these striking forms of Ferrant's seem like celestial bodies, moving from side to side with the fatal, inevitable cadence of waves or of grasses swept by the wind.

Around Angel Ferrant, who is not only the best Spanish sculptor but the purest artist among contemporary non-representational sculptors, is gathered a group of painters called the "young Madrid School." Greatly influencing this school is Benjamin Palencia. From 1932 to 1936, Palencia painted a number of abstract canvases influenced by Picasso's cubism but successfully imbued with a more Spanish character. More than any other paintings by living Spanish artists, these works exhibit ideal plastic significance. Currently, Palencia is working in a freer and less rigorous style along the lines of Matisse or Dufy; occasionally one even recalls Van Gogh.

Another notable painter of the Madrid group is Antonio Valdivieso. Concentrating on cubism's most important achievement, that of constructive composition, Valdivieso paints agglomerations of objects organized into an indestructible whole, in which nothing is lacking and no detail predominates. He adds a note of his own in his handling of pictorial material. His color is rich, heavy and sumptuous.

Other important members of the "young Madrid School" are the painters Antonio Lago, Pablo Palazuelo and Carlos Pascual Lara, and the sculptor Carlos Ferreira. In addition to these young artists, the Danzig painter Mathias Goeritz is extremely active. His work always presents some new revelation; just when we believe that it can be placed in some known category or think we have discovered in it a new form, we find ourselves drawn and mastered by the special charm of his constantly original inspiration. Reproductions can give only a vague idea of the quality of his work because, as in a good musical score, his painting is dependent on the harmony and interrelation of symbols, endlessly fantastic and imaginative. Goeritz struggles with the very stuff of life, with elemental creative forces, and it may be said that he works like nature herself. Many of his works, for this reason, seem to be as far removed from realism as they are near to creation. Influences in his work are in part very modern, in part very ancient, ranging from Paul Klee's "interiorization" of the outer world on the one hand, and on the other to the cave paintings of Altamira. It was the unquestionable affinity which he felt between his work and that of primitive artists that led him, in the summer of 1948, to found the "School of Altamira" in Santillana del Mar, where painters, sculptors and poets from Spain, Mexico and South America meet. Ever since Goeritz has been living in Madrid he has exerted a strong influence on modern art there, with an effect particularly noticeable among the younger artists.

The city of Barcelona enjoys an extremely active artistic life. There are more than thirty art galleries in this

Mediterranean port, and the number of artists currently exhibiting in them is fabulous. But although in Barcelona one also finds more patrons of modern painting than in Madrid, it might be said that the output of the Catalan artists is not always up to that of the Madrid School in quality. Most important among the younger men are Jorge Mercadé, Juan Pons and Antonio Tapies.

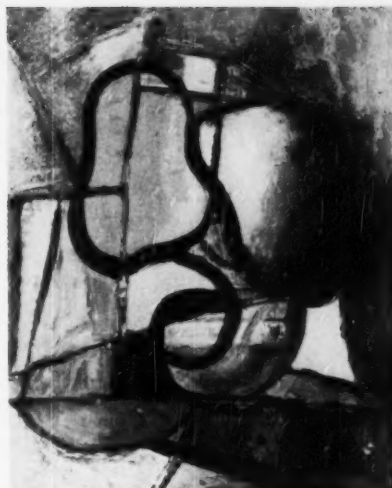
Jorge Mercadé was born in the countryside of Tarragona near the sea—a sea so calm that it sometimes seems solid. This airless country, where everything is concrete and where everything, no matter how distant, looks as if you could reach out and touch it with your hands, has given Mercadé a taste for order and clarity which makes him flee from mysticism and symbolism and leads him to paint pure abstractions innocent of any literary meanings or reference. He is preoccupied exclusively with the sensual qualities of color and with the balance of forms and lines, masses and volumes.

The background of Juan Pons, on the other hand, seems to be clearly Arabic. One would guess this from his appearance, his manner of living and, above all, his painting, which in its personal quality, profound mystery and intense dramatic quality might seem to be a plastic equivalent of the Andalusian *jondo* singing. Pons's painting is full of oriental characteristics, including a predilection for ornamental detail combined with ritualism and sensuality. His work is a complex of multiple influences: Arabic, Indogypsy, Jewish and African.

Antonio Tapies is the youngest of this Barcelona group. Disinterested in the solution of plastic problems, Tapies describes in cryptic characters his occult dreams and his aspirations. Every canvas of Tapies' is a graph of his ideas: images, themes, half-formulated sensations, "poetic objects," mixed together in works which elude rational criticism or established standards of judgment.

The ceramist José Llorenz Artigas also works in Barcelona. In his laconic forms a powerful expression lives as if in its native country, evoking a poetic sadness in the beholder. The true purity of his deliberate restraint and the sympathetic use of materials in this artist's pottery can only be attained by the firmest of faith. His is an art which will be appreciated only by the instructed, by small groups accustomed to studying works of art for their own sake without taking into account values other than those of color and form. Before the war, Llorenz Artigas collaborated actively with Raoul Dufy in Paris, and more recently he has produced a number of ceramic pieces in collaboration with Joan Miró.

Finally, we should mention the Zaragoza group, which consists of three young painters: Fermín Aguayo, Santiago Lagunas and Eloy Laguardia. Their canvases reflect the influence of Picasso's *Guernica*. The work of these men shows little taste for realism; they use forms and colors, not in order to imitate nature, but for plastic values. Their harmonious compositions of interpenetrating geometric forms are so arranged as to produce a pictorial atmosphere which suggests the atmosphere of the real world, a system of allusions, ellipses and metaphors. These few words may serve to define the esthetic of the three painters, before whose canvases we are reminded of the words of Diego Rivera in his cubist days: "Objects can be expressed by their absence."



Jorge Mercadé, *Composition*, 1948, oil.



Antonio Tapies Puig, *Collage*, 1948.



Fermín Aguayo,
Christ, 1948,
oil.



Parker Tyler JACKSON POLLOCK: *The Infinite Labyrinth*

To comprehend the painting of Jackson Pollock, one must appreciate in full measure the charm of the paradox: the apparent contradiction that remains a fact. His work has become increasingly complex in actual strokes, while it has been simplified in formal idea. This is a convenient paradox with which to begin. Even more fundamental is the painter's almost entire abandonment of the paint-stroke, if by "stroke" is meant the single gesture by which the fingers manipulate the handle of a brush or the palette knife to make a mark having beginning and end. The paint, scattered sometimes in centrifugal dots, is primarily poured on his surfaces (sometimes canvas, sometimes board) and poured in a revolving continuity, so that the thin whorls of color not only form an interlacing skein but also must endure the imposition of an indefinite number of skeins provided by other colors. Thus the paint surface becomes a series of labyrinthine patinas—refined and coarse types intermingling, save in the case of small and simple works which resemble large oriental hieroglyphs. The relief resulting from the physical imposition of one color on another is important to the visual dimension of these works and unfortunately is almost totally lost in reproduction.

The relation of Pollock's "paint stream" to calligraphy supplies another paradox. For it has the continuity of the joined letters and the type of curve associated with the Western version of Arabic handwriting—yet it escapes the monotony of what we know as calligraphy. It is as though Pollock "wrote" non-representational imagery. So we have a paradox of abstract form in terms of an alphabet of unknown symbols. And our suspense while regarding these labyrinths of color is heightened by the awareness that part of the point is that this is a cuneiform or impregnable language of image, as well as beautiful and subtle patterns of pure form.

On ancient stelae, sometimes defaced by time, certain languages have come down to us whose messages experts

have labored to interpret. The assumption is that every stroke is charged with definite if not always penetrable meaning. But in these works of Pollock, which look as fresh as though painted last night, a definite meaning is not always implicit. Or if we say that art always "means something," Pollock gives us a series of abstract images (sometimes horizontally extended like narrative murals) which by their nature can never be read for an original and indisputable meaning, but must exist absolutely, in the paradox that any system of meaning successfully applied to them would at the same time not apply, for it would fail to exhaust their inherent meaning.

Suppose we were to define these paintings, as already indicated, as "labyrinths"? The most unprepared spectator would immediately grasp the sense of the identification. But a labyrinth, from that of Dedalus in the myth of the Minotaur to some childish affair in a comic supplement, is a logically devised system of deception to which the creator alone has the immediate key, and which others can solve only through experiment. But even if the creator of these paintings could be assumed to have plotted his fantastic graphs, the most casual look at the more complex works would make it evident that solution is impossible because of so much superimposition. Thus we have a deliberate disorder of hypothetical hidden orders, or "multiple labyrinths."

By definition, a labyrinth is an arbitrary sequence of directions designed, through the presentation of many alternatives of movement, to mislead and imprison. But there is one true way out—to freedom. A mere unitary labyrinth, however, is simple, while in the world of Pollock's liquid threads, the color of Ariadne's affords no adequate clue, for usually threads of several other colors are mixed with it, and the same color crosses itself so often that alone it seems inextricable. Thus, what does the creator tell us with the images of his multiple labyrinths like so many rhythmic snarls of yarn? He is conveying a paradox. He is saying that his labyrinths are by their nature insoluble; they are not to

Opposite page: Seven in Eight, 1945,
oil, 43 x 108",
courtesy Betty Parsons Gallery,
photograph Herbert Matter.



Number Four, 1948
oil on paper, 22 1/2 x 30 7/8",
Museum of Modern Art,
courtesy Betty Parsons Gallery.

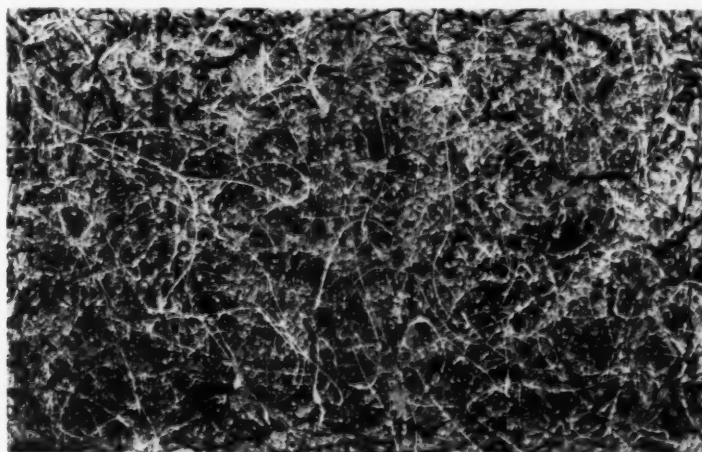
be threaded by a single track as Theseus threaded his, but to be observed from the outside, all at once, as a mere spectacle of intertwined paths, in exactly the way that we look at the heavens with their invisible-labyrinths of movement provided in cosmic time by the revolutions of the stars and the infinity of universes.

The perspective that invites the eye: this is the tradition of painting that Pollock has totally effaced; effaced it not as certain other pure-abstract painters have done, such as Kandinsky and Mondrian, who present a lucid geometry and define space with relative simplicity, but deliberately, arbitrarily and extravagantly. In traditional nature-representation, the world seen is *this* one; the spectator's eye is merely the precursor of his body, beckoning his intelligence to follow it in as simple a sense as did the axial symmetry of renaissance perspective. But the intelligence must halt with a start on the threshold of Pollock's rectangularly bounded visions, as though brought up before a window outside which there is an absolute space, one inhabited only by the curving multicolored skeins of Pollock's paint. A Pollock labyrinth is one which has no main exit any more than it has a main entrance, for every movement is automatically a liberation—simultaneously entrance and exit. So the painter's labyrinthine imagery does

not challenge to a "solution," the triumph of a physical passage guided by the eye into and out of spatial forms. The spectator does not project himself, however theoretically, into these works; he recoils from them, but somehow does not leave their presence: he clings to them as though to life, as though to a wall on which he hangs with his eyes.

In being so overwhelmingly non-geometrical, Pollock retires to a locus of remote control, placing the tool in the hand as much apart as possible from the surface to be painted. In regularly exiling the brush and not allowing any plastically used tool to convey medium to surface, the painter charges the distance between his agency and his work with as much *chance* as possible—in other words, the fluidity of the poured and scattered paint places maximum pressure against conscious design. And yet the design is conscious, the seemingly uncomposable, composed.

Pollock's paint flies through space like the elongating bodies of comets and, striking the blind alley of the flat canvas, bursts into frozen visibilities. What are his dense and spangled works but the viscera of an endless non-being of the universe? Something which cannot be recognized as any part of the universe is made to represent the universe in totality of being. So we reach the truly final paradox of these paintings: being in non-being.



Number One, 1949,
oil, 63 x 104",
courtesy Betty Parsons Gallery.

CLAY LANCASTER

The Egyptian Hall and Mrs. Trollope's Bazaar

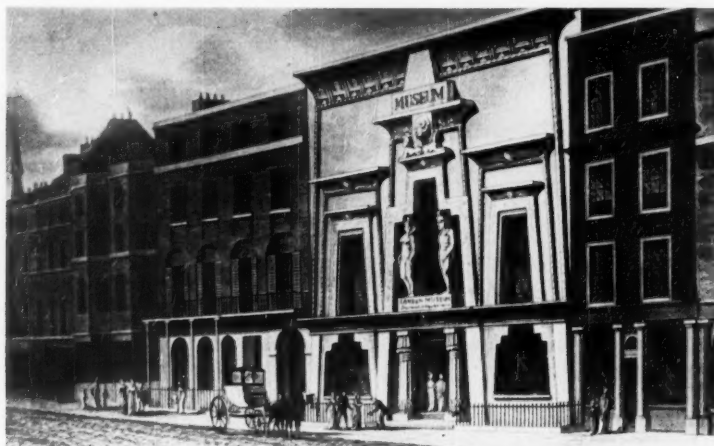


Fig. 1. P. F. Robinson, *The Egyptian Hall, Piccadilly, London, 1812*, from a contemporary lithograph.

In Regency London, one who had tired of viewing the extensive classical architectural developments recently completed by John Nash and had no desire to undergo the long trek out to the *chinoiseries* of Kew Gardens might indulge himself in a mildly educational afternoon by directing either his footsteps or his carriage towards Piccadilly, there to behold Mr. William Bullock's celebrated Museum, otherwise known as the Egyptian Hall from the style of the décor of its imposing façade (Fig. 1).

One's first impression of the monumental building was awe-inspiring. On a street of typical quiet British houses delicately detailed, one suddenly came upon this ostentatious and exotic extravaganza sporting great sun motives and crouching sphinxes, with squat reeded columns at the entrance. William Bullock, Esq., originally of Liverpool, had engaged the London architect, P. F. Robinson, to create the Piccadilly Egyptian Hall in 1812 as a receptacle for his collection of oddities. The style is said to have been taken from plates published by one of the most omnivorous of continental collectors, M. Dominique Vivant Denon, *Directeur des beaux-arts de Napoléon* and the first man to attempt to popularize Egyptian archeology from personal resources. The specific monument serving as prototype for the Bullock Museum was the Temple at Tentyra, located twenty-eight miles from Thebes in Middle Egypt. In the two-volume London edition (1809) of M. Denon's book, *Voyages dans la Basse et la Haute Egypte*, Plates XIII to XV illustrated "Vues et temples de Tentyris." But although some details of the Museum had been taken from M. Denon's illustrations of ancient architecture of the Nile Valley, their application and combination resulted in a composition that was the product of a highly romantic mind of the early nineteenth century.

The Egyptian Hall antedated the period of free public institutions—free schools, free libraries, free public gardens and free museums—and so one entered the Bullock repository upon payment of a small fee. The arrangement of the exhibits was haphazard; one considered the thing before his eyes as a single entity, wholly unrelated to the adjacent objects. On the top floor there was an elongated octagonal gallery beneath an oval skylight (Fig. 2). A bit of transplanted jungle surrounded by a rustic railing in the center was populated by tropical specimens of the taxidermist's art. Less exposed to the London dust and soot were mounted birds in glass cases arranged around the walls; over the cases hung an assortment of primitive implements. The short end of the gallery was adorned with medieval armor including an equestrian knight in full accoutrements.

Owing to the influence of Mr. Bullock's edifice, the Egyptian style began to appear all over England. In the West, the Civil and Military Library at Davenport, built by John Foulston, followed the general scheme of the Piccadilly Museum, although its details were somewhat simpler. The Egyptian was the new inspiration for British funerary architecture, pylon gateways to cemeteries becoming so prevalent that persons in favor of establishing gothic as the national style were greatly incensed by the sight of them. One of the latter enthusiasts, A. Welby Pugin, satirized such an entrance in plate IV of his *Apology for the Revival of Christian Architecture* (a delusive title!), published in 1843 (Fig. 3). Classical churches sprouted obelisks in place of gothic pinnacles, and the motive also appeared on fence posts and furniture. In America a notable example of the style was the old New York Halls of Justice (Fig. 4), called "The Tombs" after its prototypes.

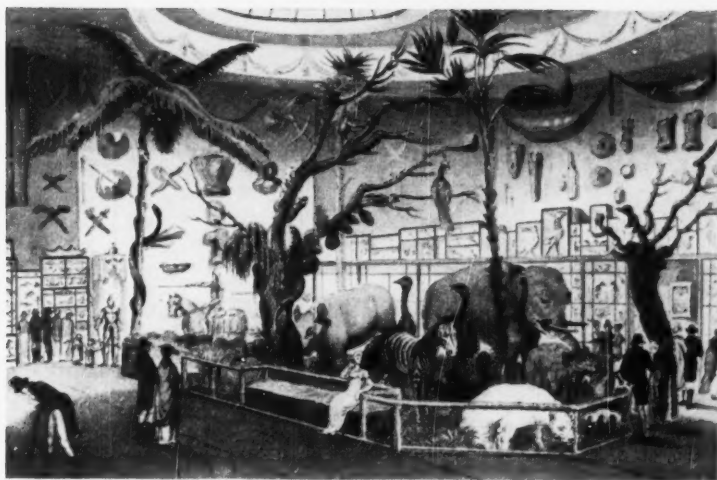


Fig 2. Interior of the Egyptian Hall, from an early 19th-century engraving.

Meanwhile, William Bullock crossed the Atlantic in 1827 and landed in New Orleans, and from there embarked upon the longitudinal highway into the middle region of the United States. In Northern Kentucky he visited Elmwood, the Palladian villa of Thomas D. Carneal, Esq., which he thought the loveliest residence on the rivers (Fig. 5). Moving on to nearby Cincinnati, he heard that Elmwood was being offered for sale, and returned to become the purchaser. William Bullock spent two weeks examining his acquisition and made a model of the property. Convinced "that a finer site for building a small town of retirement, in the vicinity of a populous manufacturing city, could scarcely exist," upon his return to England he engaged the services of I. B. Papworth, Architect to the King of Wirtemberg, to plan such a community, which was to be called after the Greek goddess of health, Hygeia. Bullock's *Journey from New Orleans to New York in 1827*

presented a gatefold of Papworth's design for the proposed "Rural Town," together with a generous description (Fig. 6). Mr. Bullock returned to his estate on the Ohio to await the colonizers; and although his presence attracted a few English people who were as visionary and as temporary as himself, the garden city failed to materialize.

The most colorful personality to migrate from England to this vicinity was Mrs. Frances (Thomas Anthony) Trollope, who reached Cincinnati on February 10, 1828. She was the daughter of a clergyman, the wife of a neurotic barrister of depleted circumstances, and the mother of five children, three of whom accompanied her to America. Mrs. Trollope had been persuaded by the aging Lafayette and a juvenile, wealthy and well-meaning suffragette named Frances Wright to attempt to replenish the family's finances in this land of opportunity, where—in spite of the fact that she was not yet fifty years of age—she was to become known

Fig 3. A. Welby Pugin, Entrance Gateway for a New Cemetery, engraving from *An Apology for the Revival of Christian Architecture* (London, 1843).



Fig 4. Halls of Justice ("The Tombs"), New York, 1838, engraving from Charles A. Dana, *The United States Illustrated* (New York, 1855).



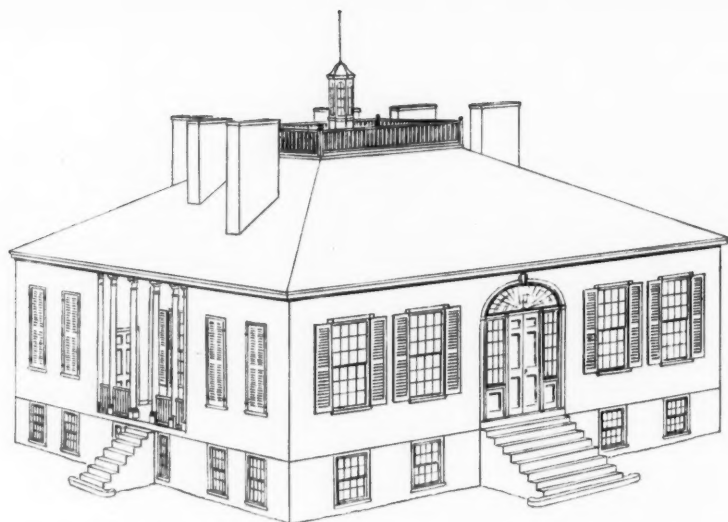


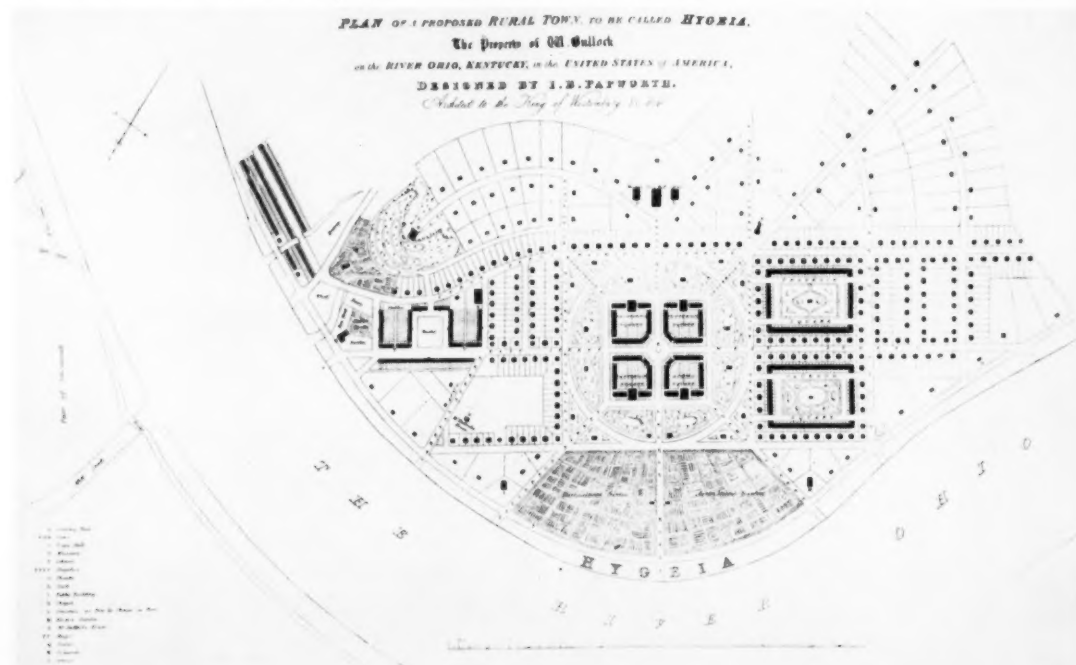
Fig 5. Elmwood, Ludlow (Ky.), purchased by William Bullock in 1827, from a drawing by the author.

as the "English old woman." Mrs. Trollope's scheme was to open a Bazaar in which the townspeople and backwoodsmen would have the opportunity of purchasing rare and artistic objects. To this end she had followed in the wake of Mr. Bullock, in company with her three children, Miss Wright—who was traveling as far as Nashoba, her idealistic but poorly equipped colony in Tennessee—and an artist friend and political refugee, Auguste Hervieu, who had intended to remain with Miss Wright as a teacher of the arts but absconded from this position on the day they arrived in Nashoba to link his fortunes with those of Mrs. Trollope and continue with her to Cincinnati. Thus Mrs.

Trollope disembarked in Cincinnati early in 1828; she had neglected to bring letters of introduction to influential people who might have been of some assistance to her; she traveled without husband (an unpardonable breach!), and in the company of a French artist (still worse!!!); and she was bent on a strange enterprise, which not in purpose—since all Americans of that period were allegedly engaged in making money—but in method was most irregular.

Mrs. Trollope reported that, shortly after settling in Cincinnati, she crossed the river to call on Mr. Bullock at Elmwood; and if the image of the Egyptian Museum were not already in her mind when she arrived, we can be cer-

Fig 6. J. B. Papworth, Plan of a Proposed Rural Town to be called Hygeia, from Bullock's Journey from New Orleans to New York in 1827, courtesy New York Public Library.



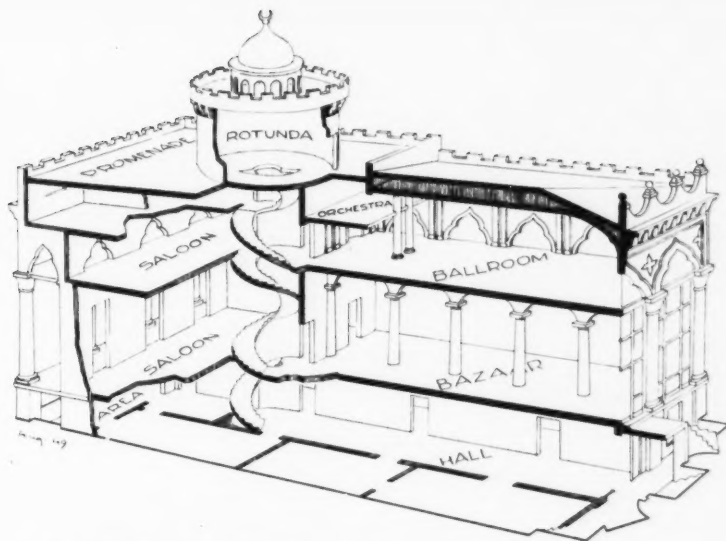


Fig 7. Perspective section of Mrs. Trollope's Bazaar, Cincinnati, conjectural restoration, drawn by the author.

tain that it was when she departed. It was evident that the Piccadilly building would make the ideal model for her Bazaar. Material conditions required that there be considerable changes, and yet the three-bayed Egyptianized composition of the Cincinnati venture retained some suggestion of its more massive predecessor. There were also other elements which will be taken up in due time.

Mrs. Trollope's first impression of Cincinnati—then a city of 20,000 inhabitants—had despaired the simple sobriety of the architecture, where hardly a steeple broke the monotonous skyline made up of the roofs of square wooden houses. The Englishwoman's choice of unusual design for the Bazaar, however, was primarily to attract attention to her enterprise and only secondarily to enliven the monotony of Cincinnati architecture. That she ever had any clear conception of what the building was to have been, we feel justified in doubting. One of her contemporaries wrote about it: "For what the original inventor intended this structure, Heaven only knows; in my time it has undergone a dozen alterations, at least, to endeavor to make it fit for something; but its first plan was so curiously contrived, that every effort Yankee ingenuity could suggest to make it useful has successively failed."

Mrs. Trollope's spouse and her eldest son arrived in Cincinnati late in November of 1828, and on the following first day of January a parcel of ground on the south side of Third between Broadway and Ludlow Street, four blocks from the Ohio River, was purchased for a building site. For the 37.62-foot lot, running back 130 feet, the Trollopes paid the sum of \$1,665. Mr. Seneca Palmer, a resident architect of "classical taste in architecture," was commissioned to design and superintend the erection of the edifice. Thomas Anthony Trollope himself returned to England in February to purchase ten thousand dollars' worth of goods in London to stock the Bazaar.

By the first of November, 1829, the Bazaar presented some tangible form and was said to have been in "rapid

progress toward completion." It was publicized locally, favored with a 1400-word description in *The Cincinnati Chronicle and Literary Gazette* and an article of almost equal length in the 1829 city *Directory*. Despite some inaccuracies in the latter, in general the two descriptions agree in their account of the appearance of the building and in the disposition and uses of the rooms, each supplementing and clarifying the other.

Both begin by describing the basement. The *Directory* says: "The basement story, which is entered by three several flights of stone steps, contains divers neat and commodious apartments. Those fronting the street are designed for an EXCHANGE COFFEE HOUSE; one of them to be fitted up and furnished as a BAR ROOM; the other to be appropriated, as the name imports, to the transaction of general COMMERCIAL BUSINESS." The *Chronicle* elucidates this with the fact that the lower level was "divided by a hall sixty feet long, terminating at the foot of the grand circular stair case ascending to the terrace. The rooms at the south termination of this hall, open into an area containing the bases of an Egyptian colonnade composed of four massive columns." In our cutaway perspective drawing of the Bazaar, we have attempted to show the interrelationships of the various divisions (Fig. 7).

The *Directory* describes a "splendid compartment" on the main floor that "gives title, if not character, to the building. Here is to be held THE BAZAAR, where it is presumable, every useful and useless article, in dress, in stationery, in light and ornamental household furniture, chinaware and more pellucid porcelain, with every gew-gaw that can contribute to the splendor and attractiveness of the exhibition, from the sparkling necklace of 'Lady fair' to the Exquisite's safety chain, will be displayed and vended.

"In the rear of the BAZAAR is an elegant SALOON," continues the *Directory*, "where Ices and other refreshments will lend their allurements to the fascinations of architectural novelty. This Saloon opens to a spacious BALCONY,

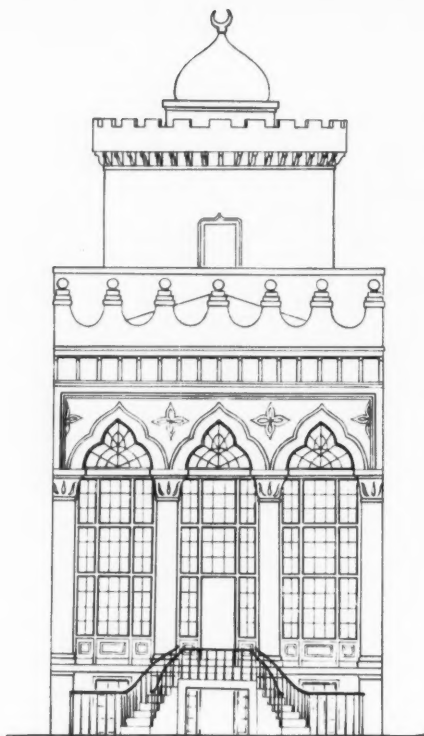


Fig 8. Front elevation of Mrs. Trollope's Bazaar, Cincinnati, drawn by the author.

which in its turn, conducts to an EXHIBITION GALLERY, that is at present occupied by Mr. Hervieu's superb picture of LAFAYETTE'S landing at CINCINNATI." The *Chronicle* mentions that a lobby, "through which passes the great circular stair-case, leading to the rotunda and the Ball-room," separates the Bazaar proper from the saloon, and that the balcony is "formed by the Egyptian columns." It also states that the exhibition gallery was housed in a separate building. No doubt Mrs. Trollope borrowed the idea of a subsidiary pavilion connected to the principal mass by an open gallery from the usual type of building found in New Orleans, which place she had visited when she first reached America. This arrangement was not prevalent in Cincinnati, nor was it sympathetic to the climate of the Queen City.

All accounts place the ballroom directly over the Bazaar and state that the two were of equal dimensions. The ballroom was the *pièce de résistance* of the building. "The large arabesque windows in front, the lofty walls, and arched ceiling give a fine effect to this apartment. Across the south end of this room and immediately over the entrance to it, is an elegant orchestra, supported by four Corinthian columns." It might be added to this account from the *Chronicle* that there was only one door to the ballroom, which condition would certainly not pass the safety fire-regulations of today. The journal continues:

The decorations of this grand saloon are unique and splendid, being, we believe, the only specimen of the kind in the United States. They were executed by Mr. Hervieu, a young Frenchman of fine taste and genius and of uncommon promise in his profession, who is now a citizen of this place. In orna-

menting this room the object of the artist has been to follow as closely as possible the style of the Alhambra, the celebrated palace of the Moorish kings in Granada. The architecture is a mixture of Saracenic and Gothic; the ornaments are painted to imitate mosaic, and the roof represents masses of granite decorated at intervals by mosaic designs of a great variety of objects, and by accurate imitations of the brilliantly coloured tiles so much used in the Alhambra. . . . The music gallery has the appearance of leading to an upper apartment from which it is divided by a damask curtain. Below the gallery are niches containing the figures of infant boys, holding standards on which are various patriotic inscriptions. The door opening into the lobby is painted in a series of ten designs in which an allegory is given of the triumph of liberty over despotism. Over the windows in front are two female figures representing the Muses of dancing and music. The spaces between the windows are filled with a variety of arabesque ornaments in mosaic work.

The crowning glory of the Bazaar was the cylindrical superstructure:

. . . a rotunda twenty-eight feet in diameter and eighteen feet in height to the cornice, or twenty-four to the apex of the curvilinear roof, on which is to be placed as an ornament a large Turkish crescent.

The walls of this rotunda will receive about 1500 feet of canvass, which is to be decorated for panoramic exhibition by the pencil of Mr. Hervieu. The gothic battlements surrounding its base, and forming the summit of its entablature, afford protection to a fine promenade, commanding an extensive view of the city and surrounding country, which becomes of still wider extent by ascending to the dormant windows of the roof of the rotunda.

The panorama was a popular and lucrative outlet for the early nineteenth-century painter's craft, and Mrs. Trollope's sense of the dramatic was not to miss its possibilities atop her repository of culture.

The principal façade (Fig. 8) did justice to the exotic interior. The *Directory* and the *Chronicle* respectively give the height from base to cornice as 33 feet, and from basement floor to the top of the crenelations as 52 feet. The height to the tips of the ornamental crescent on the rotunda was 85 feet. The account in the journal pictures the façade as "formed of three large Arabesque windows with arches, supported by four Moorish stone pilasters with capitals, over which are inserted large and beautifully wrought free stone ornaments; the whole surmounted by a wall, terminating in gothic battlements, each of which supports a stone sphere." We are informed that the front elevation was taken "in part from the Mosque of St. Athanese, in Egypt." The dedication of a mosque to a Christian saint is quite irregular, but perhaps the statement refers to an early church consecrated to Saint Athanasius, Archbishop of Alexandria, that was later appropriated by the Moslems. Our guess is that the pilasters of the façade matched the columns across the rear of the building, modeled on those "in the temple of Apollinopolis at Edfou, as exhibited in Denon's Egypt." The bell-form capitals of the temple columns at Edfu are a familiar model; and it is worth noting that the illustration employed came from the book supplying the archetype for the design of the façade of Mr. Bullock's Egyptian Hall in Piccadilly. Owing to his presence in the vicinity, it well might be that the same copy inspired parts of both the London and Cincinnati edifices.

The two buildings were about equally bizarre and exotic. The Museum was a stylistically consistent, ponderous mass, the Cincinnati mart a specimen of eclecticism with large glazed openings. The combination of ancient Egyptian and Moslem-Egyptian motives of the latter was considered perfectly legitimate by late eighteenth- and early nineteenth-century architects. Plate XXXVI in R. Lugar's *Architectural Sketches for Cottages, Rural Dwellings and Villas, in the Grecian, Gothic and Fancy Styles* (London, 1815) depicts an attractive little building with battered door frame, bulbous domes and lobated arches, doubtless an example of the "Fancy Style." Searching further into these old books brings about the discovery of several designs that suggest the Bazaar. A "Turkish Mosque with Minarets Attached" in *Grotesque Architecture, or Rural Amusements* (1790), by William Wrighte is an example worth mentioning. It is three-bayed, having complex arches on columns with bell-form capitals; and atop the roof may be seen a round domed superstructure with a crescent for its crowning finial (Fig. 9). The flanking minarets lend atmosphere but are architecturally superfluous. One pictures the rear elevation of the Bazaar as resembling this plate to a considerable degree.

The "arabesque" windows and the small bulbous dome capping the circular superstructure may possibly have been inspired by the "Hindoo" (Mughal) villa in England built in 1805 for Sir Charles Cockerell and known as Sezincote, or perhaps by the Royal Pavilion at Brighton built for the Prince Regent, later King George the Fourth. Although the Royal Pavilion—considerably revised from its original designs—was under construction from about 1815 to 1821, no complete folio of illustrations was published until the original plates of the architect appeared in 1838. This was rather late to have been a factor in determining the design of Mrs. Trollope's Bazaar; but a book of earlier designs for Brighton by Humphrey Repton had been



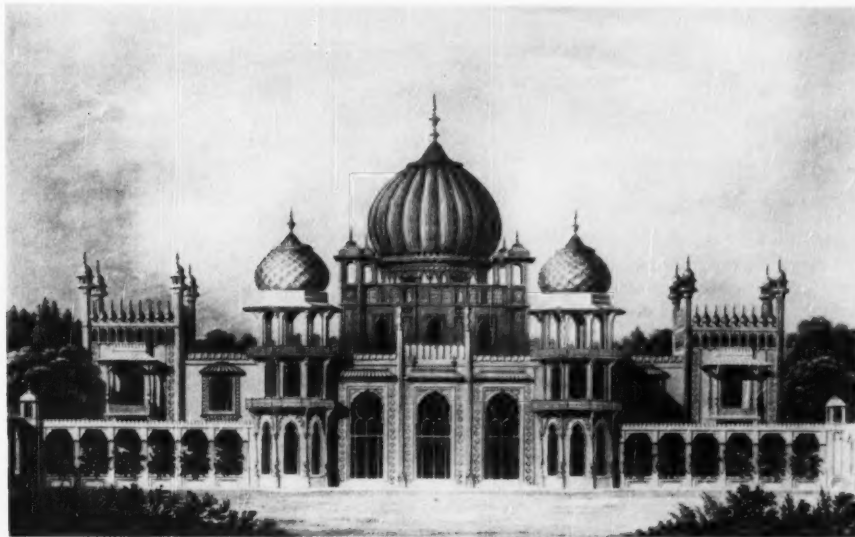
Fig 9. William Wrighte, Design for Turkish Mosque with Minarets Attached, from *Grotesque Architecture, or Rural Amusements* (London, 1790).

printed in 1808, a beautiful edition with colored plates (Fig. 10).

Probably Mrs. Trollope did think of the Bazaar as her Brighton Palace where the "backwoodsmen" of Cincinnati would assume an aura of refinement and pay her courtly tribute. It is certain that at her *soirées* she was more hostess than manager. An English comedian, who chanced to visit Cincinnati, spoke of "Mrs. Trollope's zeal to improve the taste of this commonsense population, whom she intended, and fully expected, would ultimately look up to her with awe and admiration." If she anticipated any failure in this enterprise, she no doubt felt that she could rely upon the proceeds of her sales to be her financial salvation. She did not count on the disasters that were to befall her. First

(continued on page 112)

Fig 10. Humphrey Repton, West front of the Royal Pavilion, from *Design for the Pavilion at Brighton* (London, 1806).



CARL ZIGROSSER

Goethe AS A PRINT COLLECTOR



*Donné à Monsieur le Docteur Hermann
Affaire de la Cour provinciale Suprême
de Justice de l'Electeur de Saxe et de
Silesie de la Ville de Leipzig*

Johann Wolfgang von Goethe, *Landscape with Waterfall*, etching after J. A. Thiele, Pennsylvania Academy of the Fine Arts, Philadelphia.

Under his [Stork's] direction I etched several landscapes after Thiele and others, which, though made by an unpractised hand, did achieve a certain effect and were well received. The grounding of the plate, the drawing of the subject, and finally the biting of the copper were fascinating activities; and it soon happened that I could assist my master in many ways. I did not fail to give the proper attention to the biting, and it was seldom that anything went wrong. (GOETHE, *Truth and Poetry*)

LIKE every other aspect of his many-sided career, Goethe's activity as a print lover has been well documented. We can therefore obtain a fairly complete picture of the tastes and habits of a print collector of the late eighteenth and early nineteenth centuries—a picture that has significance for us even today. During his lifetime, Goethe collected approximately twenty-five hundred graphic works, and this collection still remains intact in the Goethe House at Weimar. He classified his prints by designers under national schools: a little less than half were Italian; Dutch and Flemish comprised a quarter, German a fifth, and the remainder were principally French with a very small representation of English.

Goethe had a dual interest in the graphic arts: first as a creative artist—he was himself a printmaker; and second as a scholar and critic and lover of the fine arts. He learned the technique of etching from J. M. Stork and executed about a dozen etchings after his own design or those of others. With his capacity for self-criticism, however, he eventually realized that he never would become a great artist, as he wrote in *Truth and Poetry*: "Through certain inherent gifts and through practice I succeeded in mastering outline; and what I saw in nature I could easily transform into pictorial composition; but in the last analysis, what I lacked was a plastic sense, the ability to give body and solidity to the outline by means of carefully graduated *chiaroscuro*. My representations were but faint approximations of a form; and my figures were like the airy shapes in Dante's *Purgatory*, which having no substance and casting no shadow, shrank in horror from the shadows of actual bodies." Nevertheless, his training and devotion to the arts gave him an insight into the problems of the creative artist and added richly to his appreciation of original graphic work as opposed to reproductive engraving. He respected etching as a medium of creative expression and had a professional understanding of the problems of draftsmanship, composition, design, outline, mass, *chiaroscuro*, light and shade—witness his criticism of original prints by Castiglione, Bourdon and Everdingen.

The bulk of Goethe's collection, however, was made up of reproductive prints—engravings by others after famous paintings and drawings. Where painters executed prints of their own, he generally had them; thus his collection was rich in original works by the Carracci, Guido Reni and his school, Van Ostade and other of the Dutch seventeenth-century painters. In a letter of March 23, 1820 to Sulpiz Boisserée (who drew the plans for finishing the Cathedral of Cologne and, after much argument, in 1811 had convinced Goethe of the value of the project and the beauty of the building), he wrote of the early Flemish masters: "How nice it would have been if these great masters had themselves engraved on copper. Then every one of us after so many centuries could have had direct contact with them and savored their merits." But with them and indeed with countless other artists, Goethe was content to use reproductive prints as a surrogate for their painting and sculpture. It is difficult for us to realize how limited were the materials for study and comparison before the invention of photography. Prints, that is to say, etchings, engravings, woodcuts and lithographs, were indeed the only reproductions of art works available. Goethe valued prints and collected them for purposes of study and appreciation, and because they served to recall the paintings he had seen in Italy and elsewhere. Prints were one gateway to art history. In a letter to Voigt (March 28, 1818) he told of his resolve to "complete his collection in an historical sense," in other words to make it the working tool of an art historian.

Hendrik Goudt, Philemon and Baucis,
engraving after Adam Elsheimer,
Philadelphia Museum of Art.

In Goudt's engraving after Elsheimer, Jupiter has seated himself in a large grandfather's chair, Mercury is at rest on a lower couch, and the host and hostess are busy serving them in various ways. Jupiter has meanwhile looked round the room, and his eye has just lit upon a woodcut on the wall, in which one of his amorous exploits, abetted by Mercury, is clearly depicted. If such a stroke is not worth more than a whole arsenal of genuine antique chamberpots, than I will give up all thought and endeavor, all writing and poetry. (GOETHE, On Falconet, 1776)



Martin Schongauer, Death of the Virgin, engraving,
Lessing J. Rosenwald Collection, National Gallery of Art.

Have I told you that a life-long wish has been fulfilled: to obtain a really excellent impression of Schongauer's Death of the Virgin. Just as with your unrestored paintings by Memling and others, so only with a genuine early impression by the old engravers can one realize the boundless merit, the characteristic clarity, the fully expressed detail of these old masters. (GOETHE to BOISSEREE, March 23, 1820)



Dürer, Samson Killing the Lion, woodcut, Philadelphia Museum of Art.

Aber die Welt soll vor dir stehen,
Wie Albrecht Dürer sie gesehen,
Ihr festes Leben und Männlichkeit,
Ihre innere Kraft und Ständigkeit.

(But the world should appear to you as Albrecht Dürer saw it: its stable life and manhood, its inner power and constancy.)
(From GOETHE's poem, Hans Sachs's Poetic Mission)

Goethe not only knew prints but he knew *about* them, for he diligently perused all the reference books. In 1780 he wrote to Merck: "Please be so good as to write me how to arrange a print collection properly. This I know is a tall order, but you can give me some indication briefly, particularly to suggest books which I could consult." Another letter along the same lines to Meyer (Sept. 9, 1809) contains the following: "When I received the books, dear friend, it was as if I recollected an old dream; and I once more remembered Heinecke, Fuessli, and Huber, whom I formerly had studied and almost forgotten. I find the last two authorities quite interesting, now that I am going through a portion of the engravings. I forgive Fuessli his wretched esthetic judgments since I obtained some historical information from him."

In *The Collector and His Friends* (1798-99), Goethe wrote about art collectors and their ways. Though the treatment was fictional, the author undoubtedly drew upon his own experience for many details. The hero thus describes his print collection: "Order and completeness were the two qualities I wished for my little collection. I read the history of art; I arranged my prints by schools, masters and years; I made catalogues. I must say, in my own praise, that no sooner had I learned the name of any artist or studied the life of any worthy master, than I sought to find some of his work in order that I might not merely weigh his merit in words but actually have it before my eyes."

In a study collection of prints, quality and condition, though always desirable, are not absolutely essential; the fullest possible coverage is the prime requisite. Goethe realized this; and with his circumscribed facilities for obtaining prints in Germany and even in Italy—the upheavals in Europe from the French Revolution through the Napoleonic era were not conducive to an international traffic in prints, and he never drew on French, English or Dutch sources for material—he gathered what comfort he could from his limitations, as may be seen in his correspondence with Meyer (Aug. 29 and Sept. 15, 1809): "For true knowledge one really needs only fragments. . . . Excellent but much damaged prints, weak impressions from worn plates, or even clumsy copies are a challenge to my critical faculties and have given me pleasant food for thought in lonely hours. . . . Good proofs are often in bad condition, and those which are well preserved often have no other merit. If it were otherwise, they probably would not have come down to us. But in any case, instructive prints have passed through my hands, and I am almost in despair when I reflect how much money I spent uselessly before I learned how to obtain such, to me, invaluable treasures. We should, therefore, console ourselves with the thought that the best is of little use if we do not understand it, and that a thing of little value in itself may become very precious if we know all about it."

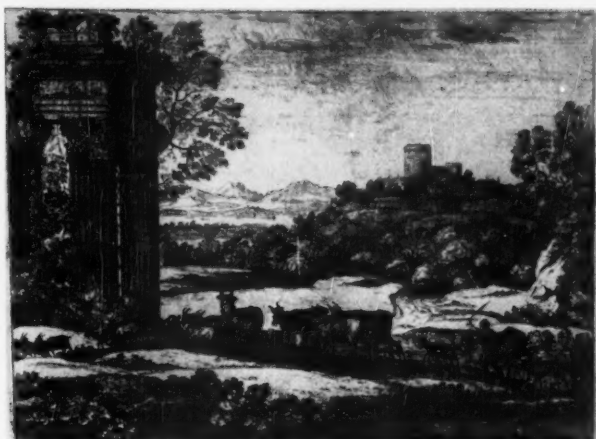
That Goethe was not unaware of nor unaffected by quality in prints, or that he could look at them not only as an historian but also as an artist, is evident from a recorded conversation with Chancellor L. C. Müller (May 17, 1826): "I have been endowed with such a rare faculty of sensuous perception, that I retain a most distinct and precise recollection of all forms and outlines, and that, in reverse, I am most poignantly affected by deformity or lack of form. The most beautiful and costly engraving at once becomes in-

tolerable to me if it has suffered a blemish or a tear. Without this power of vivid impression and perception, I could not bring my characters to life so sharply individualized."

What did a late eighteenth-century art lover such as Goethe collect? The Italian School commanded his greatest admiration. Eckermann quotes a talk with Goethe on May 12, 1825: "I read some pieces of Molière's every year—just as from time to time I contemplate the engravings after the great Italian masters. For we little men are not able to retain the greatness of such things within ourselves; we must, therefore, return to them from time to time, and renew our impressions."

Goethe classified the Dutch and Flemish Schools under one heading. He wrote at some length about Rembrandt; and a mediocre copy of Rembrandt's etching of *Dr. Faustus* by J. H. Lips appeared as a frontispiece to Goethe's *A Faust Fragment* in 1790. In his early years he fell under the spell of Rembrandt; in November of 1774 he wrote to Johanna Fahlmer: "I draw, work at art, and live entirely with Rembrandt." His essay *On Falconet* (1776) contained some sympathetic allusions to the Dutch master; and the short essay *Rembrandt the Thinker*, found among his literary remains, was an interpretation of the etching *The Good Samaritan*. Goethe's regard for Rembrandt, as for other Northern masters such as Dürer, underwent some modification during his Italian journey, when a classic feeling dominated his outlook. In a letter to Duke Carl August (Dec. 8, 1787), approving of the Duke's decision not to continue trying to make a complete collection of Rembrandt's etchings, he wrote: "It would be better to try gradually to obtain better impressions of the chief subjects. Here in Rome I feel how much more attractive is clarity of form and its attendant precision of execution above that marrowy uncouthness and tremulous spirituality." Yet in 1831, Goethe jotted down a penetrating note on Rembrandt's genius: "Rembrandt's realism is in relation to the object; the ideal for him exists in light, shadow and gesture."

Eckermann quotes several very interesting conversations (of April 11 and 18, 1827) regarding a landscape engraving after Rubens' *View of Malines*, and Goethe in his notes on the development of landscape in art (*Künstlerische Behandlung landschaftlicher Gegenstände*, 1831) wrote: "Rubens, as an historical painter, does not strive for the scenically impressive but contrives rather to endow every object with significance . . . to impart something of his genius even to the simplest rural object, and thereby renders the commonest thing charming or important." In the same essay he spoke of Breughel's landscapes: "Breughel's pictures show a wonderful diversity—high horizons, wide-spread prospects, waters coursing down to the sea. . . . Throughout all, the noble character of the sixteenth century is evident." In a letter to Meyer (Oct. 28, 1817), telling of the purchase for a fantastically low price of a large group of prints, including seventy by Jan Luyken and fifty-four by Romaine de Hooghe, he wrote: "Numerous large plates by Netherlands and Italian artists, depicting important historical events, a kind of pictorial journalism which was popular in the seventeenth century, etched with verve by the most accomplished artists. . . . In all these prints there is a kind of poetry which brings the subject vividly before us; later representations of this sort become common and prosaic even though accurately and neatly engraved."



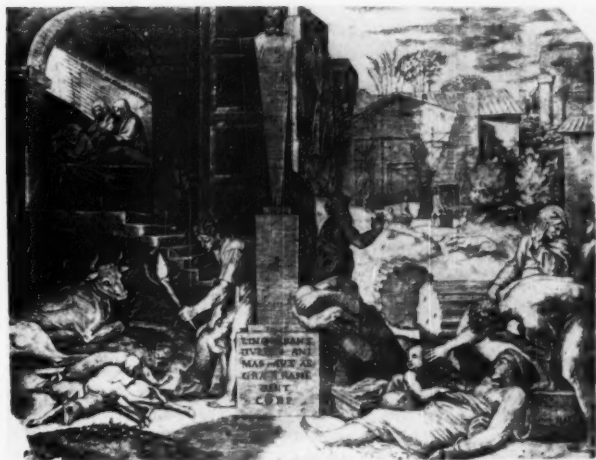
Claude Gellée called Le Lorrain, Troop of Cattle in a Storm, 1651, etching, Philadelphia Museum of Art.

Councilor Reifenstein has just made me a present, the most valuable present he could possibly have given me on my departure: original etchings by Claude. They are priceless, as is everything by his hand. (GOETHE TO DUKE CARL AUGUST FROM ROME, March 18; 1788)

Claude knew the real world by heart, down to the minutest details, but used it only as a means to express the world of his beautiful soul. That is true ideality, which can so use real means that the truth evolved produces an illusion of reality. (GOETHE as quoted by ECKERMAN, April 10, 1829)

Andreas Andreani, Triumph of Caesar, chiaroscuro woodcut from a set of ten after Mantegna, Pennsylvania Academy of the Fine Arts.

I am very happy with the set of Triumphs by Mantegna. I have always admired them whenever I saw them. I don't quite know how I have managed to live without them. Still it is very pleasant that such a treasure has been couchsafed in latter years. (GOETHE TO MEYER, June 30, 1820)



Marcantonio Raimondi, The Plague of Phrygia (also called Morbetta), engraving after Raphael, Pennsylvania Academy of the Fine Arts, Philadelphia.

I have an immeasurable regard for Raphael's Morbetta. To obtain a better impression is my most earnest desire, and I will bless the day when it comes about. (GOETHE TO MEYER, Sept. 15, 1809)

A worthy impression of the Morbetta has arrived. It is, to be sure, a somewhat late proof, but still before the retouch and the address. The intrinsic merits of this plate are still exhibited in their completeness. (GOETHE TO KRAEUTER, Nov. 16, 1826)

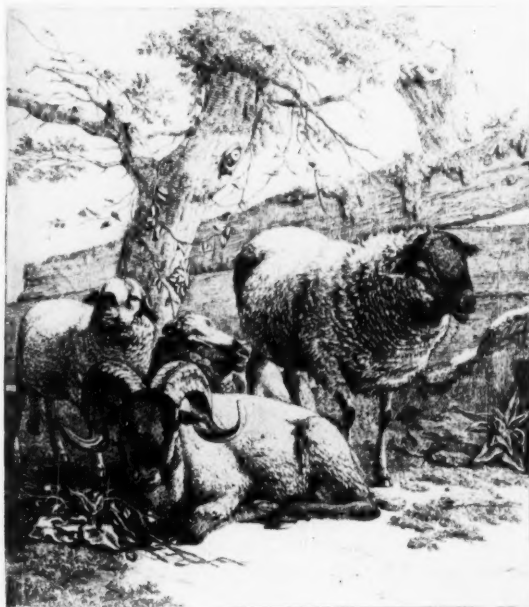


Rembrandt, *Christ Driving the Money Changers from the Temple*, etching, Philadelphia Museum of Art.

In Rembrandt's excellent etching, *Christ Driving Out the Money Changers*, the halo which usually surrounds the head of the Lord, appears by the outstretched hand, which strikes out powerfully in divine and nimbus-encircled action. There is dark around the head, as well as the face. (From the Aphorisms of GOETHE)

Johann Heinrich Roos, *Sheep at Base of Tree*, etching, Philadelphia Museum of Art.

He [Goethe] handed me some etchings by Roos, the famous painter of animals; they were all of sheep, in every posture and situation. The simplicity of their countenances, the ugliness and shaggy of the fleece, were represented with the utmost fidelity to nature. "I always feel uneasy," said Goethe, "when I look at these beasts. Their state, so limited, dull, gaping, and dreaming, excites in me such sympathy that I fear I shall become a sheep, and almost think the artist must have been one. At all events, it is most wonderful how Roos has been able to think and feel himself into the very soul of these creatures, so as to make the internal character peer with such force through the outward covering." (ECKERMANN, February 26, 1824)



Allart van Everdingen, *Isgrim the Wolf Rings the Monastery Bell*, etching from a series illustrating *Reynard the Fox*, Philadelphia Museum of Art.

Everdingen, as an outstanding landscape painter, drew the animal fable into the naturalistic sphere, and without being an animal painter, knew how to introduce the representation of four-footed animals and birds into everyday life; so that, posing as travelers, peasants, or monks, they unquestionably belong to one and the same world. . . . The fox in the wilderness, the wolf at the bell-rope, the one as the other, are convincing in their place. If one may add that Everdingen's landscape compositions achieve a most accomplished chiaroscuro through the disposition of light and mass, there remains little else to be desired. (GOETHE, *Essays on the Fables of Abbé Casti*, 1817)

Goethe had more prints by Dürer than by any other artist in his collection, though some were duplicates and not all were in first-class condition. He was also instrumental in obtaining Dürers for Lavater and for the Duke Carl August. In a letter to Lavater (March 6, 1780), he wrote: "Every day I honor the work—not to be measured in silver or gold—of a man who, if one learns to know him intimately, is equalled only by the great Italians in truth, nobility, and even in grace. But this we will not say out loud." To Merck he wrote in the same year (April 7, 1780): "As soon as I have opportunity I shall turn over in my mind the most remarkable prints (of Dürer), not so much in relation to conception and composition as in connection with expression and the really golden execution. I have come upon some quite delightful observations by a study of good and bad and even reworked impressions of a single plate." After the journey to Italy, where he fell under the spell of classical antiquity, Goethe became a little more critical of realistic and meticulous detail—witness the following *Aphorism*: "Because Dürer, with all his incomparable talent, could never rise to the idea of harmonious beauty, or even to the conception of conscious order, must we always stick close to earth?"

Although the larger part of Goethe's examples of the German School consisted of works by his contemporaries, some of whom—such as Hackert, Schinkel and Schmidt—were his friends, he was not uncritical of their achievements, as may be seen in a letter to Meyer (July 28, 1820): "You will render fair judgment on the etcher (Gmelin) and indeed on the whole enterprise. But whoever has any feeling for poetry must condemn such stuff. Since, however, duchesses, travelers, wandering draftsmen, and, here at home, giggling etchers all conspire and have to conspire to appear worthy or be worthy, I suppose one should speak well of what has happened." And Eckermann quotes Goethe (Feb. 12, 1831): "These (prints) are really good things. Have before you the works of very fair talents, who have learned something, and have acquired no little taste and art. Still, something is wanting in all these pictures—*Manliness*. Take notice of this word, and underscore it. The pictures lack a certain urgent power, which in former ages

always found expression, but which is not evident in the present; and that not only with respect to painting but also in relation to the other arts."

In the *Annals* for 1818 Goethe wrote: "I obtained many good prints of the French School at a low price. The neighboring nation was at that time so much in disfavor that people attached no merit to and had no desire to own anything that came from that country. And thus I was able to acquire for a pittance at auction well-engraved plates and original drawings by important French masters!"

Goethe had little interest in the prints of the English School; numerically they were less than one percent of his total collection. He cared little for the *Keepsakes* and *Annals* with their meticulous and microscopic steel engravings. He praised the etcher David Charles Read for standing apart from the general trend and following the inspiration of Rembrandt. In *The Collector and His Friends* he wrote about English colored stipples: "The prettiest painted coppers. . . . Here are tall white-clad beauties with pale red ribbons and pale blue veils! Interesting mothers with well-nourished children and well-cultivated husbands! How all this, framed in mahogany with gilt insets, will embellish the lilac-colored walls of the young lady's boudoir!" A friend gave him a set of twenty copies of Hogarth's engravings, but he was not sympathetic: "For what is Hogarth and all caricatures of that kind, but the triumph of formlessness over form." He was, however, keenly interested in the white-line wood-engraving of Bewick and its possibilities for revolutionizing book illustration, just as he welcomed and fostered the new technique of lithography in its infancy. He had in his library all the earliest technical handbooks by Senefelder and others, as well as many of the monumental reproductive works published in Munich and elsewhere. Regarding lithography Goethe wrote to Meyer (Sept. 5, 1809): "In the hands of a capable artist, this technique is capable of achieving everything." He was involved in setting up a lithograph press at Weimar, though, following the general trend in Germany, he considered that the chief use of lithography would be for reproducing paintings and drawings.

(continued on page 111)



Delacroix, Illustration to *Faust*, lithograph, Philadelphia Museum of Art.

"Since we are talking of Mephistopheles," continued Goethe, "I will show you something Coudray has brought me from Paris. What do you think of it?" He laid before me a lithograph, representing the scene where Faust and Mephistopheles, on their way to free Margaret from prison, are rushing by the gallows at night on two horses. . . . We expressed much pleasure at this ingenious composition. "I confess," said Goethe, "I myself did not think it out so perfectly. . . . M. Delacroix is a man of great talent, who found in Faust his proper nourishment. The French censure his wildness, but it suits him well here. He will, I hope, go through all Faust, and I anticipate a special pleasure from the witches' kitchen and the scenes on the Brocken. We can see he has a good knowledge of life, for which a city like Paris has given him the best opportunity." I observed that these designs greatly add to the comprehension of the poem. "Undoubtedly," said Goethe, "for the more perfect imagination of such an artist constrains us to think the situations as beautiful as he conceived them himself. And if I must confess that M. Delacroix has in some scenes surpassed my own notions, how much more will the reader find all in full life and surpassing his imagination." (ECKERMANN, November 29, 1826)

ELIZABETH WILDER WEISMANN

Stone Sculpture of Colonial Mexico

MEXICAN sculpture still holds plenty of surprises. Not only can one drive away from the capital on a Monday morning and come back at the week's end with a bag of negatives of church portals, baptismal fonts and saints that have probably never been photographed before, but even among the known materials are whole groups that have not been incorporated into our notion of Mexican sculpture. To describe in comprehensible terms the work of the four centuries between the Conquest and 1900 is a large task. Efforts to organize this material have usually taken the form of establishing chronological style-classifications patterned after, and usually deriving from, the terminology of European art history. Thus we speak of Mexican plateresque, Mexican baroque or Churrigueresque or describe Mexican provincial variations on European originals. This has helped us to see several striking categories of sculpture in Mexico; but it has perhaps also served to blind us to other kinds of sculpture and to the situation and the processes through which sculpture has functioned there.

The only way one can begin to understand an art is by knowing it—by reaching some sort of sympathetic companionship with it—not by approaching it with secure preconceptions nor measuring it in accordance with ready-made standards or categories, but by looking at the stuff itself and trying to see what it is. It was in this way that the *tequitqui* style in Mexico was recognized and named: that style in which, in the sixteenth century, elements from indigenous pre-Conquest art fused with elements from European Christian art to produce a distinct type of sculpture.

The concept of acculturation, functioning alike in art and society, has made it possible to see this art with fresh eyes. Thus a whole group of sculpture of high quality, interest and beauty has been recognized for what it is, instead of being discarded as imperfect imitation of the European model. Unhappily *tequitqui*, too, was soon used as an



Churchyard Cross, 16th century, Atzacotalco, photograph by the author.

official standard, an ideal by which any piece of sculpture was scrutinized, to be praised or rejected according to whether or not it was Indian. The significance of true *tequitqui* work—such as the stone crosses at San Agustín Acolman or Atzacotalco in the Valley of Mexico, the decoration of the municipal buildings in Tlaxcala or the adaptation at Cuitzeo in Michoacán of a plateresque façade design—has been blurred by the addition of later sculpture, particularly of the seventeenth and early eighteenth centuries.

Let us consider, to begin with, the meaning of the Conquest. To imagine that pre-Conquest style (or the pre-Conquest religion) long survived in a static form is to misunderstand the meaning of culture as a dynamic complex. The shock of the clash served also to break and divert tradition. Variations in language, in manners, different foods, new costumes, strange folklore followed quickly. In the same way Mexican sculpture, instead of copying either European or pre-Conquest style exactly, was to show new developments in the situation provided by the juxtaposition of the two traditions. Originality appears as early as the late six-

teenth century, sometimes in the form of naturalism (like the bananas and pigs' feet on the otherwise correct façade at Acolman), sometimes in a free and unorthodox manipulation of vegetable decoration or in striking variations on the cult figures of Christ.

This kind of originality began to assert itself widely in the seventeenth century and is perhaps one reason why the sculpture of that century has been least noted and talked about. Here, just as in the *tequitqui* period, art was expressing a changing cultural situation. In religion, the Church was shocked to discover that unorthodox practices existed and made a new effort to stamp them out. Yet even the reports from priests make it clear that we are not dealing precisely with the persistence of pre-Conquest paganism. "In this way they mix up the matters of our Sacred Religion with the abuses and degradations of their Idolatry," writes Jacinto de la Serna, "supposing that they can use one or the other as they like." A stone relief of this kind can be seen at the foot of the cross at Acolman: a Virgin of confused iconography, surrounded by haphazard symbols and executed in a style so crude as to be without lineage. If the people were drawing on all the traditions they could muster, it was not so much to preserve the old ways as to make out of them something new, something commensurate with their new situation. It is not by chance that a major proportion of the miracle-working images of Mexico began their activity in this period. The New World was making legend for itself in the new philosophy.

This situation is wonderfully visible in Mexican sculpture. With less training by European-born artists, less supervision and less dictation of models, the sculptors worked perhaps less "proficiently" but with more freedom. It was a period of great unevenness. In the capital and the principal cities, current or only slightly out-of-date European fashions dictated architectural decoration. But even there, one is apt to find imbedded in a reasonably correct renaissance façade an enormous relief, uncouth by the standards of the architecture—as in Pedro de Arrieta's façades for La Profesa in Mexico City or Santiago Tuxpan (Michoacán). On the frontier—and there were always frontier conditions in colonial Mexico—there was neither organized European tradition inherited from the sixteenth-century colonizers nor, usually, a strong indigenous tradition to draw on. Here, although the documentation is almost non-existent, we can see that very interesting things happened. There were churches and civic buildings and noble houses to be built, and there was plenty of wealth to build them. Stonecutters were undoubtedly brought in from older centers, so that one speaks of local style only with caution. But once on their own, these craftsmen seem to have relaxed and followed their impulses towards a distinctive sculpture.

A figure of this type is the stone *St. Dominic* from the old Franciscan mission church in Monterrey. Heavy, massive, rigorously simplified, this saint has little affinity with the baroque mood of the seventeenth century. Yet however much one is tempted to place it in the earliest decades after the Conquest, it is solidly dated after 1626 when the permanent Franciscan foundation was achieved in Monterrey. Nor does it show any true *tequitqui* characteristics—any intrusion of pre-Conquest style—though it was probably made by some Christianized Indian whom the friars took with them from the South. It is, in fact, still



St. Dominic, from the Old Franciscan Church, 17th century, Museo del Obispo, Monterrey, photograph by the author.



St. Christopher, 18th century, Church of Santa Mónica, Guadalajara, photograph John McAndrew.

dependent on the European tradition of representation which runs back to Rome: the head, especially, might well be mistaken for pre-romanesque sculpture on the periphery of the Empire. And yet it has some positive quality that makes it more than a provincial imitation: a reinterpretation of the old style, reduced to its simplest terms, has pro-



St. Anthony of Padua, 16th-17th century, Church of San Francisco, San Luis Potosí, photograph University of Texas.

duced a figure of primitive force. Its massiveness is felt, its gravity in both the physical and the spiritual sense, and a penetrating innocence that accepts the snail-curls and wavy beard as freshly as it simplifies the folds of hood and sleeve.

Sometimes, as in the huge *St. Christopher* on the church of Santa Mónica in Guadalajara, there are still references to the two traditions of *tequitqui*, but with a difference. The giant saint is certainly European in lineage; the pose, the facial types, the costumes, are conceived in the old Christian tradition. But there is also in the Christ Child's breast a circular indentation, such as Aztec images often had, to hold a disk of obsidian or jadeite representing the godhead and symbolizing the divinity of the figure. So two hundred years after the Conquest (the building dates from 1720-40) we have evidence of the two strains; but to imagine this disk in the Christ Child's breast an intrusion of active pagan faith is to forget what two centuries mean in terms of human life. What it demonstrates is the vitality of the symbol, which the sculptor preserves for its message of sanctity long after its associations have been lost. It shows a vigorous art turning to its use whatever it can garner from any tradition, using both halo and obsidian disk, as it adapts an iconography from baroque painting to the needs of stone figure sculpture. Leaving aside its origins, we find that the interest of this figure is its monumentality, which derives from none of its immediate antecedents. It is a strong, solid piece of stonecutting, eminently suited, with its columnar legs and fluted skirt, its direct and simple physical description, to its position on the building.

The richest field for such architectural figure sculpture is the triangle of Guadalajara, San Luis Potosí and Zacatecas, to the northwest of Mexico City. All these towns were originally settled with Indians from Central Mexico, as well as Spaniards; all were rich provincial centers, flourishing in the seventeenth and eighteenth centuries—when they were much farther away from the capital than they seem today. In all of them one finds on the church façades stone figures which seem more primitive than their architectural settings. These figures are notable for characteristics quite distinct from the current "style," as seen, for instance, in the baroque saints of the Soledad or cathedral façades in Oaxaca. It would probably be a mistake to call this a local style, for similar sculpture appears elsewhere in the same period, between the mid-seventeenth and mid-eighteenth century; but the kind of situation in which such work flourished is worth noting.

Typical are the saints of the Franciscan church in San Luis Potosí, three in niches on the façade and three more against the skyline. Severe, economical, solid as the stone itself, these figures have little in common with the zigzag or twisted columns, the floral arches and canopies that frame them. The baroque period from which they date would have found them crude and uncouth; but for us the philosophy which they exemplify is more congenial: sculpture should not forget the stone, they seem to say; it should preserve the mass and should form, without losing it, the solidity and weight that belong to the rock. So *St. Francis'* robe is itself a monument; *St. Anthony's* arms function like architectural members to support the book and Child. In all that the sculptor does, in the crimped pleating of the *Bishop's* surplice, the fuller folds of cassock or robe, he has not merely imitated, but translated into stone.



St. Augustine, 17th-18th century, Church of San Agustín, San Luis Potosí, photograph University of Texas.

Many examples of stone figure-sculpture in this mode could be cited, beginning with the saints of the nearby church of San Agustín in San Luis Potosí, which share the simplification of mass characteristic of the saints of the Franciscan church. In Zacatecas the *Christ* and *Apostles* of the cathedral façade, almost engulfed in their floral setting, or the saints of the façade of the Convento de Guadalupe, evidence the same qualities. Still farther to the north, we can add the saints of the Chihuahua cathedral. In Guadalupe a corner figure similar to the *St. Christopher* of Santa Mónica also appears on the church of Jesús María, and in the Museum are two *St. Michaels* which belong in this group, one on the stairway and one on the roof. Querétaro also, on the road back to Mexico, offers the *St. Francis* and *St. Claire* of the church of Santa Clara, the saints of the

façade of San Agustín and those of the Cathedral façade. In the Casa de los Perros in the same town, the same quality occurs in the animals and figures of the waterspouts, like the engaging Pegasus with his neat winged hoofs and his tail laid over his back.

This type of sculpture is not by any means confined to one region, however, as the *St. Francis* and *St. Louis* of the Capilla de San José in Toluca (State of Mexico) show. They have the almost rebuking directness and economy of form which characterize the Franciscan saints of San Luis Potosí, but without sharing the specific qualities of style of those figures. There is more grace, and perhaps more facility, in the *St. Francis* of Toluca: the folds of the garment are more fluid and flatter, designed with more feeling for the figure beneath; the face is conceived with more delicacy and more interest in its expressive qualities. This could not be mistaken for the work of the same sculptor who cut the geometric pleats of the *Bishop* in San Luis Potosí; it would be wrong even to call it a product of the same workshop.

St. Francis, 17th century, Capilla de San José, Toluca, photograph Dirección de Monumentos Coloniales.



It is not an example of the same "style," if we mean by a style the characteristics held in common by a group of artists. It is rather a work in the same mood, from the hand of the same sort of artist, working under similar conditions. What the two groups of figures share are esthetic and spiritual qualities: the feeling for rendering a figure suitably in stone, the attitude towards form as a medium of design and expression.

In such qualities, all these figures are very near to the pre-Conquest idea of sculpture. But to label this mode *tequitqui* style—to imagine, that is, that it represents the resurgence of indigenous belief and technique, preserved since before the Conquest—is not only esthetically but historically invalid. There is no continuous tradition over these intervening two hundred years; at least no links have survived, among much sculpture preserved. To explain it as "Indian" style would be possible only if one believed that traits of style were engendered directly from the Indian blood or perhaps rose inevitably from the Mexican soil.

One can see why critics accustomed to the consistent style-traditions of European art, stratified in time, are tempted to fall back upon a mystical interpretation such as this. The figures illustrated here range over a period of at least a hundred years, and the type appears sporadically much farther afield and far beyond that century in time. This is part of the Mexican story, however; art there is never so consistent as in Europe. The unevenness of population and culture, the lack of communication and centralization, combined with a rather high level of popular participation in the arts, created an environment in which the unexpected is always happening. Various attitudes and traits of style persist side by side throughout the colonial period, and they are often quite contradictory, as for instance the tendency towards formal simplification alongside

a popular naturalism and an almost equally ubiquitous baroque floridity. These alternate modes seem to function not within definite periods of time but to persist throughout the centuries. As late as the nineteenth century an example of this type of sculpture appears in the town of Axapusco (Hidalgo), in the figure of *Hidalgo* on the plaza. It is possible to find even today a stone cross in the sixteenth-century manner so new that it has not yet been set up, or baroque stucco decoration continued from the eighteenth century into the twentieth. A good example of this extra-chronological character of style in Mexico is the church of Santa Mónica in Guadalajara, which displays, in addition to its primitive *St. Christopher*, a wealth of decoration in medieval mood and a baroque portal of vine-twisted columns.

Historically, this style of massive stone figure sculpture emerges boldly in the late seventeenth century in provincial Mexico. Yet it was neither unique at that time nor did it represent an evolution from preceding styles. It appears to have resulted naturally from a certain type of situation, where a sculptor or a group of sculptors, somewhat isolated, grappled with the necessity of converting a piece of stone to the fulfilment of a certain function. Its very appearance is an argument for its validity: the excellent immediate result of facing with fresh curiosity the problem of rendering a human figure in stone to stand against the weather as part of an architectural ensemble. Working with the same medium, the Aztecs had reached much the same interpretation, so that their fifteenth-century grasshopper is a brother to the Pegasus of eighteenth-century Querétaro. But if sculpture in Mexico persistently reverts to this mode—so that one might call it the most characteristic Mexican attitude—let us admit that it is important not because it satisfies some tenuous historical or racial hypothesis, but because it produces good sculpture.



Pegasus, waterspout,
17th-18th century,
Casa de los Perros, Querétaro,
photograph University of Texas.

Goethe as Print Collector CONTINUED

Prints thus played a role in Goethe's life. He dabbled in etching himself; he studied prints for the knowledge they might impart and for the esthetic pleasure they might inspire. Published essays, reviews and many references in his letters all testify to his lifelong interest in the subject. He stimulated print-collecting in others, such as Lavater and the ducal family at Weimar. Eckermann recounts numerous instances of pleasant hours spent poring over prints. Perhaps the most delightfully human incident is that described on the twenty-sixth day of February, 1824:

I dined with Goethe. After the cloth had been removed, he bade Stadelmann bring in some large portfolios of copper plates. Some dust had collected on the covers, and, as no suitable cloths were at hand to wipe it away, Goethe was much displeased, and scolded Stadelmann. "I tell you for the last time," said he, "if you do not go this very day to buy the cloths for which I have asked so often, I will go myself tomorrow; and you shall see that I will keep my word." Stadelmann went.

"A similar case occurred to me with Becker, the actor," added Goethe to me in a lively tone, "when he refused to take the part of a trooper in *Wallenstein*. I gave him warning that, if he would not play the part, I would play it myself. That did the business . . ."

We then opened the portfolios. "This," said Goethe, "is the way to cultivate taste. Taste is only to be educated by contemplation, not of the tolerably good, but of the truly excellent. I show you only the best works; and, when you are grounded in these, you will have a standard for the rest, which you will know how to value, without overrating them. And I show you the best in each class, that you may perceive that no class is to be despised, but that each gives delight when a man of genius attains its highest point."

NOTE: Although numerical quantity is by no means an absolute criterion of Goethe's preferences, and availability or chance must often have affected the totals, it may throw some light upon his critical opinions and upon the taste of his time to list the numbers of prints by some of the outstanding masters contained in his collection.

Italian School: 255 after Raphael, 115 Titian, 86 Michelangelo, 74 A. Carracci, 62 Giulio Romano, 57 Parmigiano, 54 Guido Reni, 33 Veronese, 32 Gaspard Poussin, 29 Guercino, 29 Caravaggio, 27 Tintoretto, 25 Mantegna, 25 G. B. Castiglione, 24 Canova, 22 Primaticcio, 21 Correggio, 20 Palma Vecchio, 13 Tiepolo, 4 Botticelli, 2 Fra Angelico.

Dutch and Flemish Schools: 150 Everdingen (almost his complete oeuvre), 70 Jan Luyken, 52 Rembrandt (14 by his own hand and the balance reproductive work by Van Vliet, Schmidt and others), 46 Swanevelt, 42 Rubens, 32 Hans Bol, 31 Waterloo, 27 Van Ostade, 22 Berghem, 18 Paul Bril, 14 Breughel, 14 Heemskerck, 13 Stoop, 12 Van Dyck, 12 Goltzius, 11 Ruysdael, 8 Van Leyden, 6 Potter.

Early German School: 272 Dürer, 24 Schongauer, 19 Cranach, 19 Roos, 14 Elsheimer, 12 Altdorfer, 12 Hans Sebald Beham, 8 Aldegrevier, 8 Schaufelein, 5 Holbein, 5 D. Hopfer, 4 Hirschvogel, 2 Baldung-Grien, 2 Van Meckenem.

Contemporary German School: 64 Klengel, 40 Karl Kolbe, 36 Beich, 21 Menken, 16 Hackert, 16 Schmidt, 14 Klein, 11 Cornelius, 11 Gessner, 9 Runge, 7 Schinkel.

French School: 50 Le Sueur, 44 Claude Gellée, 37 Sébastien Bourdon, 22 Nicolas Poussin, 18 Watteau, 9 Callot, 6 Van Loo, 8 Gillot, 2 Le Brun, 2 Boucher.

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Mrs. Trollope's Bazaar CONTINUED

of all, the gas mains that had been installed for the purpose of illuminating the building began to leak, and oil lamps had to be substituted. The devastating blow came when she became seriously ill with malaria; and while she was thus incapacitated, the \$10,000 consignment of goods was bartered to small shopkeepers, and her personal property suffered a similar disposition. Mrs. Trollope was obliged to recuperate surrounded by her troupe in borrowed quarters. She made a stab at selling products of domestic manufacture, exhibiting M. Hervieu's painting and offering evenings of musical and dramatic entertainment in the ballroom, the last with the help of Mr. Alexander Drake, "a strolling manager" from the West of England, who "some years before had brought to this country a large family of children, all educated to sing, dance, fight combats, paint scenes, play the fiddle, and everything else." Conspicuous in these affairs was Mrs. Drake. But the audience was small, and, as the English comedian said, it was "a wonder there were any there at all, her [Mrs. Trollope's] philosophical mode of going to heaven being objectionable to a large portion of the American population."

The building, estimated to have cost \$15,000, eventually was offered under the sheriff's hammer at auction. Mrs. Trollope's days in this country were numbered. She managed to send her son Henry off to England early in 1830 and arranged for her daughters, M. Hervieu and herself to follow in March. Before quitting America, the party visited Wheeling, Baltimore, Washington, Philadelphia, New York and Niagara Falls for the express purpose of allowing Frances Trollope to gather material for the proposed book that was to be the saving of the family. It was M. Hervieu's gift for portraiture that made these final rambles financially possible. They arrived home in the late summer of 1831; and in March of the following year appeared *The Domestic Manners of the Americans* which made its authoress the sensation of the hour. The thousand pounds received for the book about Americans did much to soothe the bitterness of having lost an estimated twenty to twenty-five thousand dollars in the States. Besides the remuneration, the book secured its authoress sufficient prestige to warrant the success of any subsequent writing that she might care to have published.

Back in Cincinnati, the Bazaar became known as "Trollope's Folly." Its builder had hoped that it might become a church after it failed to become a commercial success—at least giving the Cincinnati religion if not culture—but instead it was first occupied by the Ohio Mechanics' Institute; later, when Mrs. Trollope's youngest son visited Ohio in 1861-62, "It had become a 'Physico-medical institute' . . . under the dominion of a quack doctor on one side and a college of rights-of-women female medical professors on the other"; and finally, so it is rumored, became a house of ill-repute. It was demolished in 1881. Ill luck seems to have remained with the building. As one proprietor expressed it: "I believe, sir, no man or woman ever made a dollar in that building; and as for rent, I don't ever expect it." Thus the Bazaar remained for half a century a monument to the failure of ambitious enterprise; and after its demise, its spirit still lingers as a symbol of the same, unchanged by physical disintegration.

Letter to the Editor

Sir:

The very interesting and informative article on *Corinth and German Expressionism* by Paul M. Laporte in your December issue leaves one or two points unclear. Mr. Laporte says: "The generation to which Lovis Corinth belonged had already reached maturity when the vanguard, not more than seven years before the First World War, set out to revolutionize painting. But the maturer masters were by no means insensible to the radical changes that were taking place . . . Thus they joined forces with the younger generation."

It should be pointed out that the "maturer masters," the Secessionists of the 1890's, by 1910 found it necessary to refuse the work of twenty-seven of the "younger generation" (among others, Nolde and Pechstein) for their annual exhibition. Thereupon the New Secession was formed. Corinth, who became president of the old Secession in 1911, gave an interesting lecture to the members of the Free Students Association in Berlin, humorously reported in the *Lokalanzeiger* of January 31, 1914 and in the painter's *Ueber deutsche Malerei* (Leipzig, S. Hirzel, 1914), in which his attitude towards "advanced art" is made perfectly clear.

Among other things, he attacks those artists who make use of primitive material: "The toying with the naïveté of primitive peoples is not the instinct of genius nor has it anything to do with the innermost being of men of today. It is rather a game played with the intelligence of a quite blasé man of the world, who lives on a sofa surrounded by ultra-refined articles of luxury. What was once an emotionally rich and spontaneous form of expression is now utilized by blasé people without feeling and characterized as a new direction in taste." What worried Corinth above all was what he called the indiscriminating aping of French art by so many Germans.

In his *Selbstbiographie* (Leipzig, S. Hirzel, 1926) in the section covering the year 1917 he returns to the attack on such things as cubism, futurism, primitivism and other forms that represent the "danger of an international art that might overwhelm German art." In another reference of the same year he characterizes these styles as part of "a franco-slavic international art." As late as 1921 he is still complaining about contemporary German art and inveighing against those artists who seek to distinguish themselves through "originality and madness." "The artist," he says, "thinks he has accomplished something when he has only been throwing himself about wildly."

As for Liebermann, Corinth's predecessor as Secession president, he is quoted by Sauerlandt (*Die Kunst der letzten dreissig Jahre*, Hamburg, Laatzon, 1948) thus: "I find contemporary painting silly. New blood? I see none. Of the young Frenchmen I like Braque and . . ." But, says Sauerlandt, "he can't remember another name."

This general situation in which the progressive artists of one generation become the conservatives of the next era is reminiscent of the reaction of the plein-air painters to the work of Seurat and the neo-impressionists in 1886. It happens all the time.

As for the relationship between Corinth and German expressionism, this still exists, in spite of the avowed dislike of Corinth for that kind of art. Unquestionably some of the students he had in his school from 1900 on were affected by his powerful expression and emotional orientation so that they turned towards the new movement as it ripened—as indeed he himself did without acknowledgment or affiliation. This is particularly evident in the graphic works of the last dozen years of his life, far more than in his paintings which Mr. Laporte keenly and pertinently distinguishes from expressionist paintings.

Corinth's etchings and lithographs from 1912 on are not so much "dynamic interpretation of the act of perception," in Mr. Laporte's fine phrase, as metaphysical. The dissolved forms of the 1923 and 1925 examples especially do not spring from a more emotionally animated form of external visualization, as do the oil portraits of this period, but rather from a powerful desire to express a state of feeling. The formal point of departure



Lovis Corinth,
Self-Portrait,
1923, etching,
from *Selbstbiographie*
(Leipzig, 1926).

for these poignant and tragic self-examinations is no longer visible, and if it were not for their titles or their inclusion in his posthumously published *Selbstbiographie*, one would hardly know of whom they were. Of these prints one can truly say that they "derive from emotion seeking expression."

Corinth's background, like that of many German artists of the later nineteenth century, predisposed him towards emotive expression. This had to be balanced first with naturalism and then with its impressionist extension, but the undercurrent was always there. Corinth moved further to the left than either Liebermann or Slevogt, to the degree that he was himself and to the degree that his nervous breakdown of 1911 affected his outlook on life. The events of the war (which he saw as an unprovoked attack on Germany), the revolution (which he abhorred), and the post-war suffering and inflation all had something to do with his retreat into the kind of almost psychotic interpretation often apparent in the black and whites of the last five years.

BERNARD MYERS
University of Texas

Contributors

VIRGIL BARKER's article is adapted from a chapter of his forthcoming book, *American Painting: History and Interpretation*, soon to be published by The Macmillan Company. Mr. Barker is director of the art gallery at the University of Miami.

SEBASTIAN GASCH has been active as a critic and journalist in Barcelona and Paris. His article was translated for the *MAGAZINE OF ART* by Edgar Kaufmann, Jr.

PARKER TYLER, author of *Magic, Myth, and the Movies* and other writings on painting and the film, has recently completed a novel.

CLAY LANCASTER, Ware Librarian in charge of the architectural reading room at Columbia University, also lectures at Columbia on Near and Middle Eastern art.

The article by CARL ZIGROSSER, Curator of Prints at the Philadelphia Museum of Art, is based on an exhibition he arranged at that museum last fall to celebrate the Goethe Bicentennial.

ELIZABETH WILDER WEISMANN worked in Mexico in 1945-47 as a Guggenheim Fellow and again in 1948-49. Her book, *Mexico in Sculpture*, is in publication at the Harvard University Press.

Forthcoming

Among the articles to appear in the April issue are: S. LANE FAISON, JR., *Fact and Art* in Charles Demuth; GIBSON DANES, William Morris Hunt and His Newport Circle; MARVIN C. ROSS, *Some Drawings by A. L. Barye*; and an article on American college architecture by WALTER L. CREESE.

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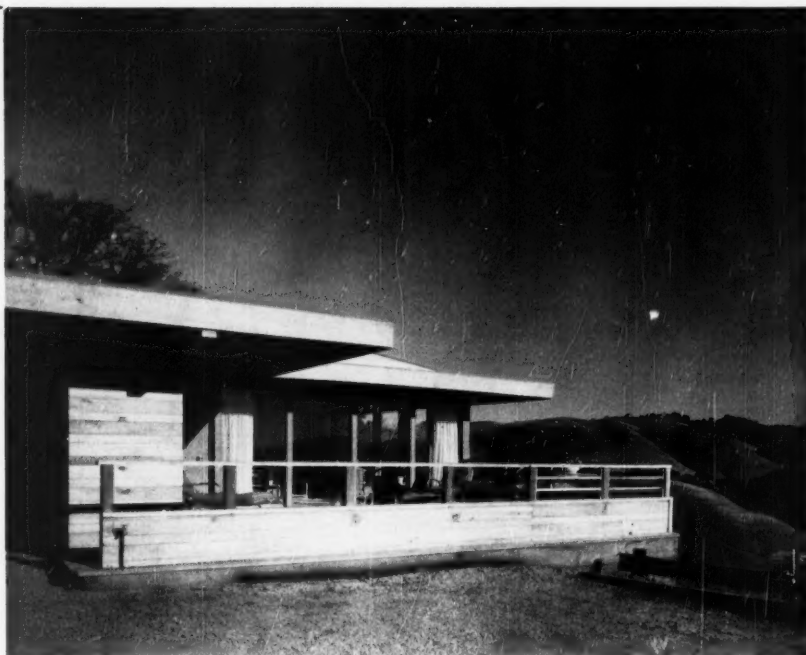
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Book Reviews

Selden Rodman, *Renaissance in Haiti*, New York, Pellegrini & Cudahy, 94 pp., 43 plates, 9 in color. \$4.

As our speed of communication increases, it is said that the world grows smaller, that as the many local differences are minimized, trends tend to become global. These facts may be glad news for the publishers of mail-order catalogues, but what holds true of success in plumbing and kitchen accessories is not so certain to prove a boon on other planes. Should modern architecture mushroom its cubes over the whole planet? Should modern painting, implacable as an oil stain, reach unchecked from Paris to the farthest outposts? Whereas there is undoubted beauty in physical agreement on a grand scale, in collective gymnastic exhibitions, in drills of regiments and Rockettes, one may doubt the virtue of similar collective demonstrations in the realm of art.

Today, it is the forms of art derived from the School of Paris that the pressure of taste and fashion plants like so many billboards over the art panorama. Paradoxically enough, since its banner is personality, modern painting is in danger of becoming a mechanized drill performed by painters in global union. A breaking-up of contemporary painting into local schools would be a healthy move, stating anew the differences inherent in what constitutes correct behavior on the physical plane and on the spiritual. This breaking up of the international school into smaller ones also presupposes, however, the discard of the assumption that guides many a happy art critic, that a few rules of eye and thumb, easy to memorize, are a sufficient touchstone to separate forever the academic goats from the pictorial sheep.

The attempt made by Grant Wood in Iowa to relate painting to local activities and the local landscape eventually fell under the thrusts of an adverse criticism, as destructive as it was irrelevant, that failed to find in Wood the qualities typical of French and of German expressionism. Another local school on this continent, the Mexican, created in the 'twenties and

Domestic Architecture of the San Francisco Bay Region

stressing murals, took root and flourished, and today is a recognized national asset of Mexico. Yet how close it came to failure in its early days, because of similarly disoriented criticisms!

The latest local movement, just started in Haiti, constitutes still another attempt to retard the mechanization of the spiritual. It is all the more impressive in that it bravely opposes to the dream of one art in one world (as beautifully deceiving as the countless repeated images of a single object placed between facing mirrors) a much smaller image, the deeds of a handful of culturally isolated men whose geographical lot is only the half of a not very large island. Here, as in previous attempts to decentralize art, critical acumen will fail to focus properly unless it sheds the current postulate that only one kind of art may thrive in the world at one time.

This unassuming and charming book is convincing because it is written in a plain human vein and does not even attempt to separate art from its makers. If only we could have documents as human as this one on the beginnings of other art movements, as in the following passage that refers to the time when only artists knew, before outsiders had stumbled onto their doings: "... a book-keeper in Cap-Haitien was spending his nights painting scenes from Haitian history for a Masonic temple ... an overworked taxi driver was precisely modeling some Chinese roses on a cracked tooth-mug, while an apprentice airplane mechanic wondered how much he could improve the strange little genre drawings he had been making for years ... if he had paint and brushes ... a half-starved 'voodoo priest' ... was ... agreeing to paint flowers and birds on a bar room door for a couple of bottles of ceremonial wine ... A vaguely ambitious cobbler was sketching chickens and palm trees on discarded Esso calendars."

Especially valuable in form and content are the minute biographies of individual artists. Rodman manages to describe their lives and their motivations without building up picturesque for its own sake, neither glossing over nor underlining standards of thought and of daily living so different from those of American artists. Through this happy blend of keen observation and of restraint, the subjects of these biographies do not suffer a premature apotheosis nor a loss of human dignity.

In straining to avoid prejudice Peters and Rodman, the two apostles in the United States of this movement, may perhaps have "gone over" too wholeheartedly to the different standard, underestimating in so doing the quota of Haitian life not based on jungle and voodoo. The world over, artists have been born on all rungs of the social ladder; thus in Haiti, throwing overboard artists who fail to meet the exacting standards of popularism set by Peters and Rodman could achieve in the end a kind of snobism in reverse. A case in point is the omission of the Haitian blue-blood, Petion-Savain, painter and author of an illustrated book on rustic Haiti, *La Case de Dambala*, to whom I am grateful for having introduced me, in impeccable French, to the art of *evens* and voodoo.

Very naturally, Selden Rodman has attempted to "sell" the nascent movement to an obdurate world by stressing its similarities with what global *bon ton* sees fit to eulogize. It is a simpler, and probably more effective, policy than to attempt a true portrait. It hardly matters, in any case, that this little group of painters should enter the hall of fame through the narrow door of fashion, so long as this shortens their trials and lengthens the leisure they need for creating art. As luck would have it, Haitian painting is validly related to two sure standbys of fashion, the hieratic African art and the brand of primitivism hallowed by Henri Rousseau. Given this premise, it comes as no surprise to learn that Paris already applauds, and that André Breton nods recognition.

Judging by what I know of Indian Mexico, Haitian life, in all its humility, may be lived on a more permanent basis of mood and of taste than life in Paris. The final test for the budding movement will be the viability of the relationship between Haitian art and the Haitian people, a kind of proof that is more slow in forthcoming, but is much more relevant, than the passing accolade bestowed by surrealists.

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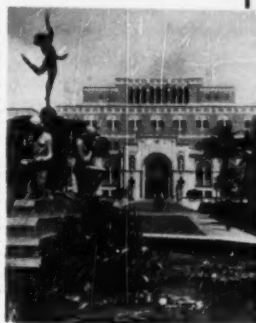
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Alan J. B. Wace, *Mycenae, an Archaeological History and Guide*, Princeton, Princeton University, 1949. xviii + 150 pp., 110 plates. \$15.

One of the most satisfying results of archeological research of the past generation has been the re-creation of the lost pre-Greek people and the clear delineation of them as flesh-and-blood persons who lived and moved in a distinct, highly civilized environment. This achievement in personalizing an archeological world that had remained completely lifeless, notwithstanding those first illegitimate equations of Mycenaean remains and Homeric tradition, has been in considerable part due to the writer of this book. To the layman, these results of prehistoric Greek archeology first became apparent at the Bicentenary of the University of Pennsylvania in 1940. The author's contribution on that occasion is printed as the concluding chapter of this book. Other chapters which have appeared previously are the historical introduction, originally published in Greek, and the appendix, "The Date of the Treasury of Atreus," which appeared in *Antiquity* for September, 1940. Finally, the basis of the book as a whole is the Vanuxem Lectures delivered at Princeton University in 1923. The book is therefore a secondary one, bringing together conveniently for the first time in one volume the available information about the ancient town of Mycenae and its inhabitants, as it results from successive excavations, the most recent of which were conducted by the author in 1939.

Following the introductory matter which deals with Pausanias' descriptions, chronology and the development of tomb architecture, the monuments of Mycenae are presented in a geographical arrangement. The visitor is conducted on a tour through the ruins, beginning at the outer city with the greatest of the *tholos* tombs, then passing through the Lion Gate and viewing the Cyclopean city walls, then the Grave Circle and the Granary, and finally mounting to the Citadel to examine the remains of the Palace, the Temple and the House of Columns, and descending at the end to the secret cistern and the Postern Gate.

The House of the Columns was excavated in part in early days, but more completely in 1939, and is a comparatively unknown structure. Now, with a detailed description supplemented by the restored plan, it becomes a most valuable example of Mycenaean domestic architecture, much more comprehensible than the more ruinous palace. With its exits carefully placed for climatic, military and architectural advantage, its small but impressive *megaron* for formal purposes and the storied structure for storage, women's and slave quarters, it is a building to which a reader of the *Odyssey* can regularly refer with profit.

The chronology is not new, having been accepted by one school of archeologists for some time. Tables, scattered historical references and two appendices serve to make it clear and understandable. According to this chronology, the peak of Mycenaean building occurred about 1330 B.C. when the Cyclopean Walls with the Lion Gate were constructed around the main part of the city so as to include the shaft graves of the Grave Circle, by a king who may himself have been buried in the almost precisely contemporary "Treasury of Atreus." This tomb the author dates near the end of a long line of development in construction. At the other end of this line of development stand those *tholos* tombs which immediately succeed the shaft graves in the prehistoric cemetery, of which the royal Grave Circle is a remnant, subsequently included within the city and provided with a special enclosing wall for honor. Subsequent to the great constructions of c. 1330 B.C. is the greater part of the palace.

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The book derives great charm from many small touches, not the least of which is the apposite choice of quotations from the Homeric poems, the tragedians and other sources. Equally pleasing are the descriptions of the marvelous Mycenaean landscape. One feels throughout that much of the author's understanding of the Mycenaean civilization is due to familiarity with this landscape and to long-standing friendships with the present inhabitants of Mycenae. Read far from Greek lands, this book is calculated to raise a great thirst for Mycenaean exploration and a frantic longing to view every stone, book in hand. One regrets only that the handsome format renders the volume very heavy for purposes of sightseeing, and almost hopelessly heavy from the point of view of the traveler approaching Mycenae on foot from the north.

DOROTHY KENT HILL
The Walters Art Gallery

Jacob Burckhardt and Heinrich Wölfflin, *Briefwechsel und andere Dokumente ihrer Begegnung, 1882-1897*, edited by Joseph Gantner, Basel, Benno Schwabe, 1948. 129 pp. 10 Sw.fr.

Editor and publisher of this small book have earned the gratitude of all admirers of the two great Swiss authors and of all who are interested in a decisive phase of the formation of modern art-historical thought. The perusal of the letters which the two men exchanged between the years 1882 and 1897 is in itself as fascinating as a comparison of two great works of art—and their interpretation as subject to many of the methodological perils involved in such a comparison, because of the incommensurability of their modes of expression. But to these documents, there have been added many highly interesting excerpts from Wölfflin's diary and letters concerning his conversations with Burckhardt and his own plans for research, including a book on Poussin. It is in these succinct sentences that we find some of the most valuable contributions, ranging all the way from casual but fascinating remarks to thoughts of lasting wisdom—mostly on the part of the elder scholar. While the story of a warm friendship, of the influence of the elder upon the younger man, and of the decisive differences between their methods have been admirably summed up in the editor's introduction, the selection of those scintillating highlights naturally remains a matter of individual predilection. I am choosing the following few, simply as a recommendation to the reader to go ahead and do his own picking.

Burckhardt: "Formerly, people traveled with a little sketchbook, stopped at every street corner and made architectural sketches, copied parts of sculpture and made notes on picture composition. In doing so they looked carefully at everything. Today they travel with some special problem of research in their minds and have but a fleeting glance for everything else."

"Lots of unpicked trees are still to be found in the garden of the much reviled Vasari."

"Note the small number of portraits painted in Italy as compared with Germany where every nonentity had his done. One gains the impression that people did not dare approach an artist with just any commission. Later, when Van Dyck and Rubens came to Italy, everyone wanted his portrait done."

Santiago da Compostela: "The most wonderful sculpture of its time."

"Even the minor and derivative things in Italian art come from a great mold."

Wölfflin: (On his plans for a book on Michelangelo): "Leave out all biographical matters. First attempt to be systematic in the visual arts."

"I shall never write on persons but only on things (*Sachlichkeiten*). That is why I am so much attracted by the natural sciences."

The little book is also a joy to behold, although it contains more than its legitimate quantum of misprints.

WOLFGANG STECHOW
Oberlin College

Margot Eates, ed., *Paul Nash: Paintings, Drawings and Illustrations*, London, Lund Humphries, 1948. 80 pp. + 132 plates, 16 in color. \$3.3 s.

The book jacket says, "This Memorial Volume, illustrating the paintings, drawings and book designs of Paul Nash, is based on a project designed by the artist shortly before his death." Because he died before the book was completed, five devoted friends carried on his project. Margot Eates acted as editor and Herbert Read, John Rothenstein, E. A. Ramsden and Philip James contributed essays. In each case deep personal affection is added to the writer's critical estimate of Paul Nash, who emerges from their pens as a discriminating man and an artist of distinction. It is unfortunate that considerable portions of the biographical material in the four essays are repetitive, though each critic has concerned himself with different phases of Nash's work.

Particularly revealing is John Rothenstein's estimate of him as a war artist. It was during the First World War that Paul Nash developed this theme in his sardonic paintings and sketches, many of them lonely understatements characteristic of his personal idiom. But he will be best remembered as a watercolorist and as an interpreter of that cool English landscape which he so dearly loved.

Many modern "isms" were investigated by Nash, cubism and surrealism in particular. Though a large portion of his work is fanciful, even fantastic, it never approached the compulsive psychological content of traditional surrealism. He knew the European continent, but he was essentially an indigenous artist, British in his controlled color and his disciplined space—sometimes perhaps even a little sterile.

His contributions were many, for he was not only an astute critic but in addition an extremely competent painter, wood-engraver and book-designer. He believed thoroughly in the marriage of the fine and commercial arts, a project to which he lent his time, talent and name.

The book includes a bibliography, lists of exhibitions and reprints from catalogues, as well as one hundred thirty-two plates, some in color. Unhappily the latter (particularly in the case of watercolors) are mounted on dark gray paper. As a whole, however, the volume has been conceived with loving care and is a sincere testament to a sensitive artist of our day.

KATHARINE KUIH
Art Institute of Chicago

Novalis, *The Novices of Sais*, with sixty drawings by Paul Klee, preface by Stephen Spender, New York, Curt Valentin, 1949. 126 pp., 60 illus. \$4.75.

One hundred and fifty years ago the German Baron Friedrich von Hardenberg, who wrote under the pen-name of Novalis, proclaimed the indivisibility of the creative mind. "Scientists and poets," he wrote in the *Novices of Sais*, "have, by speaking one language, always shown themselves to be one people. What the scientists have gathered in huge, well-ordered stores, has been made by the poets into the daily food and consolation of the human heart; the poets have broken up the one, great, immeasurable nature and moulded it into various small, amenable natures." With a deep understanding for the magnitude of this statement, the publisher of this volume has selected sixty of the most significant drawings by Paul Klee "to mix again the scattered colors of the spirit, and bring about new and varied relations between the colors." The religious dedication to the inner truth that drives the *Novices of Sais* to lift the veil that hides the totality of truth, and Paul Klee's fervent *Andacht zum Kleinen*—dedication to the smallest manifestation of the world spirit—are deeply related. Without attempting illustration in the accepted sense, each line in Klee's drawings adds significantly to the import of the words of Novalis.

The translation by Ralph Manheim is of admirable precision and clarity, and the sound price of a finely produced volume makes *The Novices of Sais* a most valuable opportunity for intellectual enrichment and visual pleasure.

SIBYL MOHOLY-NAGY
San Francisco, California



Johann Biedermann, *Set for a Graveyard*, ink and watercolor, reproduced in *Baroque and Romantic Stage Design* edited by Janos Scholz.

Latest Books Received

- ALBRIGHT ART GALLERY, CATALOGUE OF CONTEMPORARY PAINTINGS AND SCULPTURE, edited by Andrew C. Ritchie, Buffalo, Buffalo Fine Arts Academy, 1949. 212 pp., 80 plates. \$3.75.
- ALBRIGHT ART GALLERY, CATALOGUE OF THE PAINTINGS AND SCULPTURE IN THE PERMANENT COLLECTION, edited by Andrew C. Ritchie, Buffalo, Buffalo Fine Arts Academy, 1949. 213 pp., 87 plates. \$3.75.
- BORRADEALE, Viola and Rosamund, *PRACTICAL TEMPERA PAINTING: A STUDENT'S CENNINI*, London, Dolphin, 1949. xiii + 128 pp. \$2.
- CORENANS, Dr. P. B., *VAN MEEGEREN'S FAKED VERMEERS AND DE HOOCHS: A SCIENTIFIC EXAMINATION*, London, Cassell, 1949. viii + 40 pp., 76 plates, 1 color plate. 25 s.

- Douglass, Ralph, *CALLIGRAPHIC LETTERING WITH WIDE PEN AND BRUSH*, New York, Watson-Guptill, 1949. 56 pp., illus. \$2.50.
- DRAWINGS BY TAMAYO, with introduction by Enrique F. Gual, Mexico City, Ediciones Mexicanas, 1950. Introductory pamphlet + 43 pages of drawings, unbound. \$5.
- Johnson, Charles, *THE LANGUAGE OF PAINTING*, New York, Cambridge University, 1949. xii + 276 pp., 80 plates. \$5.
- JOSE CLEMENTE OROZCO: 10 REPRODUCTIONS OF HIS MURAL PAINTINGS, with introduction by Justino Fernandez, Mexico City, Fischgrund, 1944. 2 pp. text, 10 color reproductions, unbound. \$5.50.
- Kautzky, Ted, *WAYS WITH WATERCOLOR*, New York, Reinhold, 1949. 107 pp., illus. in black and white and color. \$10.
- KOOT, Ton, *REMBRANDT'S NIGHT WATCH: ITS HISTORY AND ADVENTURES*, London, Cassell, 1949. 44 pp., illus., 2 color plates. 9 s.
- MORISON, Stanley, *THE TYPOGRAPHIC ARTS: TWO LECTURES*, Cambridge, Harvard University, 1950. 106 pp., 32 illus. \$3.50.
- Rutledge, Anna Wells, *ARTISTS IN THE LIFE OF CHARLESTON: THROUGH COLONY AND STATE FROM RESTORATION TO RECONSTRUCTION* (Transactions of the American Philosophical Society, Vol. 39, part 2), Philadelphia, American Philosophical Society, 1949. 159 pp., 47 illus. \$3.
- Scheurleer, Th. H. Lunsingh, ed., *CAMERA STUDIES OF EUROPEAN SCULPTURE AND CRAFTSMANSHIP*, London, Cassell, 1949. xvii + 96 pp. of plates. 30 s.
- Scholz, Janos, ed., *BAROQUE AND ROMANTIC STAGE DESIGN*, with introduction by A. Hyatt Mayor, New York, H. Bittner, 1950. 24 pp., 121 plates. \$10.
- STAINED GLASS OF THE EARLY FOURTEENTH CENTURY FROM THE CHURCH OF KOENIGSFELDEN, introduction by Michael Stettler, New York, Oxford (Iris), 1949. 31 pp., 16 color plates, 6 black and white. \$6.50.
- Venturi, Lionello, BOTTICELLI, New York, Oxford (Phaidon), 1949. Second edition. 17 pp. text, 103 plates, 14 in color, 2 fold-outs. \$5.
- Volavkova, Hana, *THE SYNAGOGUE TREASURES OF BOHEMIA AND MORAVIA*, Prague, Sfinx, 1949. xx + 39 pp., 97 plates, black and white and color.

March Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

- AKRON, OHIO Akron Art Institute, Mar. 7-28: World of Illusion: Elements of Stage Design (MOMA).
- ALBANY, N. Y. Albany Institute of History and Art, Mar. 8-26: Art in the Albany Schools.
- ALBION, MICH. Albion College, Mar. 9-29: The Classical Idea in Art. The Enigma of Space.
- ANDOVER, MASS. Addison Gallery of American Art, Mar. 15: Anni Albers (MOMA). To Mar. 10: What is Theatre? To Mar. 14: Mod. Church Art (MOMA).
- ANN ARBOR, MICH. Museum of Art, University of Michigan, to Mar. 15: Eugene Atget's Magic Lens (AFA). The Arts Work Together (AFA). Mar. 1-22: Brooklyn Mus. 3rd Print Ann. (AFA).
- ASHEVILLE, N. C. Asheville Art Museum, to Mar. 4: Dr. Walter Emerson Baurn. Mar. 1-Indef.: Ellington, One-Man Show.
- ATHENS, GA. University of Georgia, Mar. 6-25: 3 Centuries of Printmaking in America (IBM). Mar. 26-Apr. 5: Graduate Student's Work.
- ATHENS, OHIO Ohio University Gallery, to Mar. 5: Terrace Plaza Hotel, Mar. 5-23: 28th Ann. of Advertising and Editorial Art (AFA).
- ATLANTA, GA. Atlanta Art Association, Mar. 5-26: Demuth, Prendergast and Marin. Mar. 26-Apr. 7: 11th Ann. South Eastern Circuit Exh. of Contemp. Amer. Ptg. 1950.
- Georgian Institute of Technology, to Mar. 6: Robert Maillart: Engineer (MOMA). Mar. 4-26: Masterpieces of Louis Sullivan (MOMA).
- AUGUSTA, GA. Gertrude Herbert Institute of Art, Mar. 1-22: 20th Cen. W'cols, Amer. and Foreign (AFA).
- AURORA, N. Y. Wells College, to Mar. 12: Max Beckmann (AFA).
- BALTIMORE, MD. Baltimore Museum of Art, to Mar. 5: Cone Mem. Exh. To Mar. 12: Baltimore W'col Club, Mar. 21: Pigs by William Calfee. Mar. 26-Apr. 16: Saidie A. May Coll. Walters Art Gallery, to Mar. 26: Persian Illuminated Manuscripts.
- BATON ROUGE, LA. Louisiana Art Commission, Mar. 1-23: Picasso Lithographs (AFA).
- BIRMINGHAM, ALA. Public Library Art Gallery, Mar. 1-31: Birmingham Art Club.
- BLOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, Mar. 3-Apr. 2: Recent Acquisitions. Work in Progress: Students of Cranbrook Academy.
- BLOOMINGTON, IND. Art Center, Indiana University, to Mar. 10: Juliana Force and Amer. Art (AFA). To Mar. 15: Drawgs. Mar. 18-Apr. 8: New Directions in Mod. Ptg (AFA).
- BOSTON, MASS. American Academy of Arts and Sciences, Mar. 20-27: L. Mohov-Nagy Mem. Exh. (AFA).
- Doll and Richards, to Mar. 11: W'cols by Benjamin Rowland, Mar. 13-25: W'cols by Dwight Sheeler. Institute of Contemporary Art, to Mar. 18: Washington and Baltimore Painters. Gillette Razor Blade Co. Exh. of Photographs. Mar. 15-Apr. 14: New Irish Painters.
- Museum of Fine Arts, to Mar. 26: Art Treasures of Iran.
- BOWLING GREEN, OHIO Fine Arts Gallery, Bowling Green State University, Mar. 1-23: Drawgs from the 1949 Whitney Ann. (AFA).
- BROCKPORT, N. Y. State Teachers College, Mar. 6-20: 20th Cen. European Painters (MOMA).
- BROOKLYN, N. Y. Brooklyn Museum, to Mar. 22: Brooklyn Artists Biennial. To Mar. 26: The Floating World of Japan. Mar. 22-May 21: 4th Nat'l Print Ann.
- Brooklyn Public Library, to Mar. 15: Pigs by Murray Kupferman.
- BUFFALO, N. Y. Albright Art Gallery, Mar. 10-Apr. 5: 16th Ann. Western New York Art Exh. HURLINGTON, VT. Fleming Museum, Mar. 4-31: Northern Vermont Artists Exh.
- CAMBRIDGE, MASS. Germenic Museum, Harvard University, Mar. 14-Apr. 3: Paul Klee: Pigs and Prints.
- Massachusetts Institute of Technology, Mar. 6-19: Moholy-Nagy Mem. Exh. (AFA). Mar. 1-31: Recent Pigs of Georges Braque.
- CHICAGO, ILL. Art Institute of Chicago, to Apr. 16: Vincent van Gogh Exh. Mar. 10-Apr. 23: Prints by Vera Berdich. Mar. 11-Apr. 9: Soc. of Typographic Arts. Mar. 25-May 7: Portraits of Famous Actors by Japanese Artists of the 18th and 19th Cen.
- Chicago Galleries Association, Mar. 1-31: Oils by Frank V. Dudley and Karl Plath. W'cols by Leslie A. Davis.
- Chicago Public Library, Mar. 1-31: Architecture by George Fred Keck and William Keck. Sculpt. by Marion Perkins.
- Palette and Chisel Academy of Fine Arts, Mar. 1-31: Studio Exh.
- Palmer House Galleries, to Mar. 20: Chicago in W'col by Chen-Chi. Mar. 23-Apr. 17: Weissenborn (Levitt Gall.).
- CINCINNATI, OHIO Cincinnati Art Museum, Mar. 2-Apr. 17: 1st Internat'l Biennial of Contemp. Color Lithography.
- University of Cincinnati, Mar. 5-26: Book Jackets (AFA).
- Trapp Museum, to Mar. 12: Salone di Venezia.
- CLAREMONT, CALIF. Pomona College Gallery, Mar. 6-Apr. 8: Pomona College Art Faculty Show.
- CLEARWATER, FLA. Art Group Gallery, Mar. 5-18: The Clearwater Ann. Mar. 21-Apr. 1: Oils and W'cols by S. Peter Wauer.
- Clearwater Art Museum, to Mar. 5: Ghosts Along the Mississippi (AFA). Mar. 8-25: Social Life of the Nineties.
- Florida Gulf Coast Art Center, Mar. 1-Indef.: Ceramics by Luke and Roland Lietzke. Ann. Members Show.
- CLEVELAND, OHIO Cleveland Museum of Art, to Mar. 19: Henry G. Keller Mem. Exh.
- Ten Thirty Gallery, to Mar. 11: Pigs by Hughie Lee Smith. Photos by Jasper Wood.
- COLORADO SPRINGS, COLO. Fine Arts Center, Mar. 1-26: 12th Ann. "Artists West of the Mississippi" Mar. 1-30: Vincent O'Brien, One-Man Show. Mar. 1-31: Native Costumes of Guatemala and Mexico.
- COLUMBUS, OHIO Columbus Gallery of Fine Arts, Mar. 4-24: Color Lithographs of Mod. French Artists. Mar. 24-Apr. 21: Juliana Force and Amer. Art (AFA).
- CORAL GABLES, FLA. University of Miami Art Gallery, to Mar. 7: Pigs from Abbott Laboratories Coll. Mar. 10-30: Loans from Greater Miami.
- CORTLAND, N. Y. Cortland Free Library, Mar. 1-31: W'cols and Etchings by Cornelius Bartels.
- COSHOCOTON, OHIO Johnson-Hummelhouse Museum, Mar. 6-13: The Protestant Revolution (LIFE Mag.). Mar. 15-30: Audubon Prints.
- CULVER, IND. Culver Military Academy, to Mar. 13: Lithographs by Daumier.
- DALLAS, TEX. Dallas Museum of Fine Arts, to Mar. 12: 2nd Ann. Tex. Crafts Exh. Mar. 5-19: Pigs by Members of the Reaugh Club of Dallas. Children's Portraits Lent by Members of the Junior League of Dallas. 5000 Years of Egyptian Art and Civilization, Mar. 19-Apr. 6: Plans, Elevations, Photos and Models of Work by Members of the Dallas Chapter of Amer. Institute of Architects.
- DAYTON, OHIO Dayton Municipal Art Gallery, Mar. 1-19: Contemp. Pigs by 32 Americans. Contemp. Sculpt. by 15 Americans. Mar. 26-Apr. 8: Ann. Exh. of Children's Art School.
- DAYTON, OHIO Dayton Art Institute, Mar. 3-Apr. 30: The Artist and his Family. Mar. 3-31: Portraits of Outstanding Americans of Negro Origin. Jane Reece Art Galleries, Mar. 1-31: Bela Horvath of Hungaria.
- DECATUR, ILL. Art Center, Mar. 5-Apr. 1: 6th Ann. Exh. of Central Ill. Artists.
- DENVER, COLO. Denver Art Museum, Mar. 1-Apr. 30: Under Every Roof—Design Exh. Mar. 10-31: Art Schools U.S.A. (AFA). Mar. 13-May 14: Native Crafts.
- DES MOINES, IOWA Des Moines Art Center, to Mar. 26: 2nd Ann. Competition for Iowa Artists. Mar. 6-19: Iowa Development Commission.
- DETROIT, MICH. Detroit Institute of Arts, to Mar. 5: French Ptg. from David to Courbet. To Mar. 19: Retrospective Exh. of the Work of James E. Bellamey. Little Shows of Work in Progress: Pigs by Loren MacIver; Sculpt. by Alberto Giacometti; Enamels by Karl Drexler and Mod. Italian Glass, Mar. 14-Apr. 9: Mich. Artists Craftsmen Exh. Mar. 21-Apr. 16: Little Shows of Work in Progress: Drawgs by Amer. Humorists; Peter Arno, George Price, Richard Taylor and Paul Steinberg. Sculpt. by Chaim Gross. Mar. 28-Apr. 17: Art Schools of Mich.

DURHAM, N. H. University of New Hampshire, to Mar. 6: Pig and Sculpt. in Architecture. To Mar. 25: Fine Arts Under Fire. Mar. 7-30: Ceramic Sculpt. by Henry Ross.

EAST LANSING, MICH. Michigan State College, to Mar. 12: New Amer. Painters (MOMA). Mod. Sculpt. (MOMA). Student Work in Prints (Univ. of Wis.).

ELGIN, ILL. Elgin Academy Art Gallery, Mar. 3-Apr. 5: Wcols and Oil Pigs by Mrs. Emory Wilder and Virginia Hawthorne.

ELMHURST, N. Y. Elmhurst Art Gallery, Mar. 1-31: Wcols by Oliver Smith.

ELMIRA COLLEGE LIBRARY, to Mar. 12: The Fifty Books of the Year, 1949 (AIGA).

EUGENE, ORE. University of Oregon, to Mar. 15: Mies van der Rohe (MOMA).

EVANSVILLE, IND. Evansville Public Museum, Mar. 5-12: Ann. Stamp Exhib.

FORT WAYNE, IND. Fort Wayne Art School and Museum, Mar. 1-22: Max Weber Drawgs and Gouaches (AFA).

GAINESVILLE, FLA. University of Florida, Mar. 1-22: 25 Amer. Wcols (AFA).

GREEN BAY, WIS. Neville Public Museum, Mar. 5-18: 4th Green Bay Regional Rural Art Exhib. Mar. 19-31: 5th Ann. Green Bay Camera Club Exhib.

GREENVILLE, N. C. Community Art Center, Mar. 1-11: 4th Ann. Exhib., N. C. Chapter Amer. Assn. of Architects, Mar. 13-28: Pigs by John Chapman Lewis.

GREENWICH, CONN. Greenwich Library, Mar. 6-20: Advertising Art in the U.S. (MOMA).

GRINNELL, IOWA Grinnell College, Mar. 1-15: Sculpt. and Pastels by Marina Nunez del Prado. South Amer. Prints (AAUW). Mar. 1-21: Colonial Art of Latin America (AFA). Mar. 15-30: Amer. Print Sample (AAUW).

HAGERSTOWN, MD. Washington County Museum of Fine Arts, Mar. 1-30: Work of William K. Leigh.

HANOVER, N. H. Dartmouth College, Mar. 1-42: The Ring and the Glove (AFA).

HARTFORD, CONN. Wadsworth Athenaeum, Mar. 10-Apr. 1: Connecticut Academy.

HOLLIS, VA. Hollis College, to Mar. 20: Three Post War Houses (MOMA).

HONOLULU, HAWAII Hawaii Academy of Arts, Mar. 9-Apr. 1: The Arts of Mexico. Mar. 2-40: Making a Silk Screen Print: Gauguin's Nudes on a Tahitian Beach.

INDIANAPOLIS, IND. Art Association of Indianapolis, to Mar. 26: How Prints are Made. Textiles from North Africa.

IOWA CITY, IOWA Iowa Memorial Union, State University, Mar. 10-31: Pigs and Prints from the Upper Midwest (AFA).

JACKSONVILLE, ILL. David Straton Art Gallery, to Mar. 15: Mod. Jewelry Under Fifty Dollars (AFA). Mar. 5-26: The 1949 Corcoran Biennial (AFA).

KANSAS CITY, MO. Kansas City Art Institute, Mar. 1-31: Oils and Wcols by Vincent Campanella. Wcols by Dong Kingman.

William Rockhill Nelson Gallery of Art, Mar. 5-26: Guatemalan Pigs by Caroline and Erika, Mar. 3-Apr. 30: Thorne Miniature Rooms (IBM).

KENT, OHIO Kent State University, Mar. 6-27: Mod. Buildings for Schools and Colleges (MOMA).

KEW GARDENS, N. Y. Kew Gardens Art Center Gallery, Mar. 6-24: George "Pop" Overbury Hart.

LAGUNA BEACH, CALIF. Laguna Beach Art Association, Mar. 1-26: Photog. Exhib. Members Exhib. of Oils, Wcols and Sculpt.

LAKEVILLE, CONN. Hotchkiss School, to Mar. 13: 15 Mod. Wcols (MOMA).

LAWRENCE, KANS. Museum of Art, University of Kansas, Mar. 1-31: Pigs by Fred James. Latin Amer. Mar. 10-31: 1949 Nat'l A.A.A. Honor Award Exhib. (AFA).

LINCOLN, NEBR. University of Nebraska Art Gallery, Mar. 5-Apr. 25: Nebr. Art Assn. 60th Ann. Exhib. of Contemp. Art.

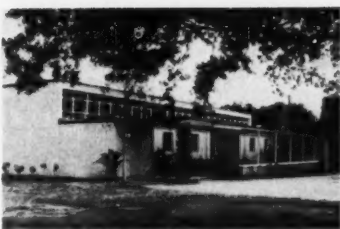
LOS ANGELES, CALIF. Dulszel Hatfield Galleries, Mar. 1-18: Oils and Wcols by Raoul Dufy. Mar. 1-31: New Ceramics by Gertrud and Otto Natzler. James Vigeveno Galleries, Mar. 5-31: Pigs from Haiti.

LOUISVILLE, KY. Art Center Association, Mar. 6-27: Recent Prints by European Painters (MOMA).

Speed Memorial Museum, Mar. 15-Apr. 5: 14th Ceramic Nat'l Syracuse Mus.). Mar. 1-Indef.: A Mutual in the Making (Springfield Mus.).

University of Louisville, Mar. 6-Apr. 1: Mary Spencer Nay Retrospective Show.

MADISON, WIS. Wisconsin Union Art Gallery, to Mar. 24: Gimpel Wis. Playground Coll. To Mar.



Florida Gulf Coast Art Center, Clearwater, Fla.

6: Camera Concepts (Photo Salon). Mar. 7-24: Pigs by Eugene Massin and Warrington Colecott.

MANCHESTER, N. H. Corner Gallery of Arts, to Mar. 12: The Fifty Books of the Year, 1949 (AIGA). Mar. 5-26: Romantic Realism in the 19th Century. Amer. Pig (AFA). Old Master Drawgs (AFA). Mar. 5-31: Designs by Simon Lissim, Mar. 10-31: Ancient Mayas.

MEMPHIS, TENN. Brooks Memorial Art Gallery, Mar. 5-26: The Fifty Books of the Year, 1949 (AIGA). Mar. 10-31: Rugs from the Ballard Coll. (AFA).

Memphis Academy of Art, to Mar. 10: Memphis Academy of Arts Faculty Exhib. To Mar. 30: Exhib. of Student Work of Cooper Union School.

MILWAUKEE, WIS. Chapman Memorial Library, Milwaukee-Downer College, to Mar. 15: Prints from Nat'l Assn. of Women Artists. Mar. 15-Apr. 15: Ann. Exhib. of Milwaukee Downer College. Adult Extension Class.

Misswaukee Art Institute, to Mar. 26: Alfred Maurer Exhib.

MINNEAPOLIS, MINN. Minneapolis Institute of Arts, to Apr. 13: Chinese Ceramics. Mar. 1-Apr. 15: Fashion Prints. Mar. 14-Apr. 15: Howard Cook, One-Man Show.

University Gallery, University of Minnesota, to Mar. 6: Abstract Pig (MOMA). To Mar. 26: Artists Look Like This. To Mar. 21: Gyogyi Kepes. To Mar. 31: Iran. Mar. 1-24: Children's Art and Music. Mar. 14-Apr. 4: Leading Photographers: Walker Evans. Mar. 28-Apr. 18: Mod. Church Art.

Walker Art Center, to Mar. 12: Photos by Jerome Liebling. Alvin Lustig. Mar. 19-May 21: New Painters, Mar. 26-June 18: The Tradition in Good Design: To 1940.

MONTCLAIR, N. J. Montclair Art Museum, Mar. 5-26: 125th Exhib. of Members of the Nat'l Academy of Design. Prints by Grant Reynard.

MUSKOGON, MICH. Hackley Art Gallery, Mar. 2-23: Pigs by Grandma Moses. Mar. 1-22: Greater Muskegon Camera Club 12th Ann.

NASHVILLE, TENN. Fish University, Mar. 10-31: Leading Photographers: Irving Penn, Lisette Model (MOMA).

Watkins Institute, Mar. 5-26: 25 Pigs from the Whitney Mus. of Amer. Art (AFA).

NEWARK, N. J. Newark Art Club, Mar. 6-23: 25th Ann. Exhib. of Work by New Jersey Artists.

Newark Museum, Mar. 1-Indef.: Amer. Old Masters of the 20th Cen.

NEW BRITAIN, CONN. Art Museum of the New Britain Institute, Mar. 18-May 21: A Survey of Amer. Pig. 19th and 20th Cen.

NEW BRUNSWICK, N. J. Rutgers University, Mar. 1-30: The Protestant Revolution (LIFE Mag.). Oil Pigs by Pollack.

NEW HAVEN, CONN. Yale University Art Gallery, to Mar. 19: 35 Amer. Painters of Today.

NEW ORLEANS, LA. Isaac Delgado Museum, to Mar. 19: Pig Toward Architecture (Miller Co.). New Orleans Sculptors. Mar. 26-Apr. 23: Art Assn. Jury Exhib. Jury Symposium. Ralston Crawford, One-Man Show.

Newcomb Art School, Mar. 3-24: Vision in Display (AFA).

NEW YORK, N. Y. A.C.A. to Mar. 11: Pigs by Philip Reisman. Mar. 13-Apr. 1: Pigs by Harry Sternberg. Mar. 27-Apr. 15: Pigs by Tromka Allison. 32 E. 57, to Mar. 10: Ada V. Gabriel, One-Man Show.

American British Art, 122 E. 55, Mar. 6-18: Ceremonial Pigs of New Mexico by Dorothy Brett.

Artists' Gallery, 851 Lexington, Mar. 4-23: Recent Pigs by John Sennhauser. Mar. 25-Apr. 13: Recent Pigs by Maurice Golubov.

Associated American Artists, 711 Fifth, Mar. 6-25: Umberto Romano "A Decade of Pigs." Mar. 27-Apr. 15: Arnold Blanch.

Babcock, 38 E. 57, Mar. 6-25: Recent Pigs by Sol Wilson.

Barbizon-Plaza, 101 W. 58, Mar. 1-14: Catherine Larillard Wolf, Art Group Exhib.

Binet, 67 E. 57, Mar. 4-24: Oils by Manny Katz.

Buchholz, 32 E. 57, to Mar. 11: Marino Marini. Mar. 14-Apr. 8: Paul Klee.

Carstairs, 11 E. 57, Mar. 6-31: Pigs by Pailles.

Chapellier, 48 E. 57, to Mar. 31: Old Master Pigs. Portraits by Contemp. Artists.

Cloisters, Fort Tryon Park, Permanent: 12th Cen. Statue of the Virgin from Autun. Nine Heroes Tapestry. Unicorn Tapestry. 13th Cen. Virgin from Strasbourg Cathedral.

Demotte, 39 E. 51, to Mar. 18: Pigs by Henry de Geffroy.

Dunbacher, 11 E. 57, to Mar. 25: Domenico Fetti.

Eggletson, 161 W. 57, to Mar. 12: Oils by Leslie Fliegel. Mar. 13-25: Emily Lowe Award Winners.

Ferraghi, 63 E. 57, to Mar. 10: Oils from Parsons School. Mar. 13-25: Oils by Lucius Crowsell. Mar. 26-Apr. 7: Oils by George Constant. Mar. 20-Apr. 2: Wcols by Marion Terry.

Friedman, 20 E. 49, Mar. 1-Indef.: Wcols by Cosmy Hultar. Oil Pigs by Tony Palazzo.

Grand Central, 15 Vanderbilt, to Mar. 11: Portraits by Leopold Sayffert, Jr. Mar. 7-18: Pigs by V. Banks. Mar. 14-25: Pigs by Hohart Nichols.

Greiss, 47 Charles, to Mar. 4: Woodcuts by Feininger. Lithographs by Weber. Wcols by Lorian and Pace.

Grolier Club, 47 E. 60, to Mar. 31: Oxford Book of Verse, Manuscript and Printed Sources.

Jewish Museum, 1109 Fifth, to Mar. 14: Arnold Friedman Mem. Exhib. To Mar. 23: Special Pass-over Exhib.

Kennedy, 785 Fifth, Mar. 1-31: Prints of Legal Intellectual.

Knoedler, 14 E. 57, Mar. 21-Apr. 18: Toulouse Lautrec Lithographs.

Kootz, 600 Madison, Mar. 1-31: Group Show.

Kraus, 32 E. 57, Mar. 11: Pigs by Karl Schrag. Mar. 13-Apr. 1: Pigs by Russell Cowles.

Laurel, 108 E. 57, to Mar. 10: Pigs by Robert Conover. Mar. 11-24: Wcols by Grace Borgenicht. Mar. 25-Apr. 7: Gouache by Edmund Ernst.

Levitt, 10 W. 57, Mar. 6-25: Mem. Exhib. of Pigs by the Late Henry Major.

Macbeth, 11 E. 57, Mar. 6-25: Pigs and Gouaches by John Taylor.

Metropolitan Museum of Art, Fifth and 82, to Mar. 19: 4 Centuries of Miniature Pig. To Mar. 31: French Silver, Goldsmith's Work and Other Examples of European Decorative Art. Mar. 1-May 21: Art Treasures from the Vienna Coll. Mar. 24-Indef.: Amer. Artists Under 35. Mar. 1-Indef.: Adam in the Looking Glass, Men's Fashion. Mex. Prints Since 1700.

Mitton, 605 Madison, to Mar. 18: Drawgs of Hawaii and France by Emile Etting. Mar. 21-Indef.: Pigs by Henry Koenner.

Mitch, 55 E. 57, to Mar. 11: Pigs by David Moreing. Mar. 13-Apr. 1: Pigs by Frank Di Gioia.

Morgan Library, 29 E. 36, to Apr. 22: The Letter.

Museum of the City of New York, Fifth and 103, to Mar. 5: Your Favorite Possession. To Mar. 31: N. Y. a Half Cen. Ago as Photog. by Byron. Fires and Fire-Fighting, History of the N. Y. Fire Dept.

Museum of Modern Art, 11 W. 53, Mar. 7-June 11: Charles Demuth Retrospective. Mar. 21-June 11: Franklin Watkins Retrospective. Mar. 21-May 7: Recent Acquisitions. To Mar. 19: Gjon Mili, Robert Capa Photos.

National Academy of Design, 1083 Fifth, Mar. 10-Apr. 8: Nat'l Academy of Design Spring Exhib.

National Serigraph Society, 38 W. 57, Mar. 6-Apr. 29: Nat'l Serigraph Soc. 11th Ann. Exhib.

New Art Circle, 41 E. 57, Mar. 1-12: Group Show. Mar. 14-31: Paul Klee.

New School for Social Research, 66 W. 12, to Mar. 13: Spiral Group. Mar. 5-31: Amer. Abstract Artists.

New York Historical Society, 170 Central Pk. W., to Mar. 12: Menuis from the Garson Coll. of Historical Menus. To Apr. 9: 20th Cen. N. Y. Pen and Ink Sketches by Vernon Holve Bailey.

Parsons, 15 E. 57, to Mar. 4: Pigs by Hedda Sterne.

Pascedot, 121 E. 57, Mar. 6-25: Pigs by Frances Manacher.

Peridot, 6 E. 12, to Mar. 25: Pigs by Seymour Franks. Mar. 27-Indef.: Pigs by James Brooks.

Peris, 32 E. 58, to Apr. 30: Mod. French Pigs, New Acquisitions.

Perspectives, 34 E. 51, to Mar. 28: New Edition of Picasso's Ceramic Replicas.

Pinotheca, 20 W. 58, Mar. 1-31: Pigs by Francis Picabia.

Public Library, 476 Fifth, to Mar. 8: Italian Prints of Six Centuries. To Mar. 15: Old Valentines. To Mar. 31: Music Printing in Amer. Mar. 1-June 9: Persian Illuminated Manuscripts. Mar. 1-June 29: Amer. Cities: 100 Years Ago. Mar. 15-Apr. 30: Mod. Small Garden.

Pyramid, 59 E. 8, Mar. 2-20: Paul Breslin and Blanche Sherwood.

To March 10 **Robert Conover**
March 11-24 **Grace Borgenicht**
March 25 to April 7 **Jimmy Ernst**
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Schaefer, 32 E. 57, Mar. 6-Apr. 1: Cameron Booth. Sculptors' Gallery, 4 W. 8, Mar. 1-31: Sculpt. Group Show.

Seligmann, 5 E. 57, Mar. 6-18: Printmakers. Mar. 28-Apr. 22: First Exhib. of Pigs by Rico Lebrun. Silberman, 32 E. 57, Mar. 1-31: Old Master Pigs. Van Diemen-Luisenfeld, 21 E. 57, to Mar. 6: Pigs by Juliette Heussens. Mar. 9-22: Pigs by Belle Cramer. Mar. 25-Apr. 7: Pigs by Augustus Goertz. Vitzano, 42 E. 57, to Mar. 11: Recent Pigs by Kay Sage.

Weyke, 794 Lexington, to Mar. 8: Pigs by Edward Whitney Hopper Retrospective Exhib.

Wildenstein, 19 E. 64, Mar. 22-Apr. 29: Loan Exhib. Works by Renoir.

Willard, 32 E. 57, to Mar. 18: Wire Sculpt. by Richard Lippold. Mar. 21-Apr. 15: Pigs by Norman Levin.

NORFOLK, VA. Norfolk Museum of Arts and Sciences, Mar. 5-26: Norfolk Soc. of Arts Spring Exhib. Mar. 12-Apr. 2: Lohmeyer Glass. Spring Exhib. of Members Pigs.

NORMAN, OKLA. University of Oklahoma, Museum of Art, Mar. 1-15: Prints by Enchico Amero. Mar. 15-Apr. 1: Pigs by Women Artists of Santa Fe. 19th and 20th Cen. Amer. Pigs.

NORTHAMPTON, MASS. Smith College Museum of Art, to Apr. 30: Opening of Print Gallery.

NORWICH, CONN. Slater Memorial Museum, to Mar. 5: Contemp. Wallpapers. Mar. 12-26: Pigs, Drawings and Sculpt. by Eastern Conn. Artists.

OAKLAND, CALIF. Julia College Art Gallery, to Mar. 29: Southwest Indian Art.

Oakland Art Gallery, Calif. 5-Apr. 2: 1950 Ann. Exhib. of Oil Pigs and Sculpt.

OVERLIN, OHIO Allen Memorial Art Museum, Oberlin College, to Mar. 8: Fashion or Function: Mar. 13-31: Atod. Textiles and Jewelry.

OKLAHOMA CITY, OKLA. Oklahoma Art Center, Mar. 1-14: Operation 1 aette (U. S. Navy). Mar. 15-Apr. 9: Prints from Metropolitan Mus. of Art. Mar. 19-Apr. 2: Margaret Le Franc.

OMAHA, NEBR. Society of Liberal Arts, Joslyn Memorial, to Mar. 19: The Midwest Art, Mar. 5-Apr. 2: Omaha Camera Club Ann.

PASADENA, CALIF. Pasadena Art Institute, to Mar. 20: 30 Americans (IBM). Baroque Show. Pasadena Soc. of Artists. Mar. 15-26: Pigs in Permanent Coll. Mar. 21-Apr. 20: Nat'l Architectural Show.

PATERSON, N. J. State Teachers College, Mar. 13-27: 19th Cen. Leaders of European Painters (MOMA).

PEORIA, ILL. Bradley University, Mar. 1-22: The Prophets (AFA).

PHILADELPHIA, PA. American Swedish Historical Museum, to Mar. 25: Sweden Stamp Exhib.

Art Alliance, to Mar. 13: Woods and Prints by Adolf Delin. To Mar. 20: Sculpt. by Koren Der Harootian. Mar. 13-Apr. 2: Oils and Prints by Stella Drabkin. Mar. 20-Apr. 10: Prints and Engravings by Roger Lacourriere. Mar. 20-Apr. 17: Oils and Illustrations by André Girard.

Georges de Braux, Mar. 1-31: Robert Humblot. Robert Carlen Gallery, Mar. 1-31: Pigs by Julius Bloch.

Contemporary Art Association of Philadelphia, to Mar. 15: Student Exhib. Mar. 23-Apr. 12: Decorative Arts Exhib.

Dubin Galleries, to Mar. 14: Norman Carton, One-Man Show. Mar. 15-Apr. 6: Sonia Gechtoll, One-Man Show.

Pennsylvania Academy of the Fine Arts, Mar. 3-Indef.: Permanent Coll. Mar. 11-Apr. 2: Ann. Fellowship Exhib. of Pigs, Graphic Arts and Sculpt.

Philadelphia Museum of Art, Mar. 10-31: Medieval Indian Sculpt. (AFA). Mar. 13-Indef.: What to Look for in a Work of Art.

Print Club, Mar. 6-24: Invitation Show of Prints and Drawings on Circus Theme. Mar. 10-31: Amer. Color Print Ann. Exhib.

PORTLAND, ORE. Portland Art Museum, to Mar. 22: Drawings by Rico Lebrun (AFA).

POLCHESPIE, N. Y. Packer College, Mar. 6-27: Sculpt. by Painters (MOMA).

PRINCETON, N. J. Art Museum, Princeton University, Mar. 1-15: Woods by Dwight Marfield. Mar. 17-Apr. 2: Abstractions by Reynold Arnould.

PROVIDENCE, R. I. Brown University, Mar. 1-23: Art Books from Switzerland (AFA).

Providence Art Club, to Mar. 5: Frederick R.

Sisson, Mar. 7-19: Providence Wool Club. Mar. 21-Apr. 2: Pasquale Masiello.

Rhode Island School of Design Museum, to Mar. 5: 11th Ann. Exhib. of R. I. Artists. Mar. 10-Apr. 9: Contemp. Irish Art. Mar. 30-May 14: Sculpt. 1850-1950.

RALEIGH, N. C. State Art Gallery, Mar. 5-28: Sculpt. by Emma Lu Davis. Pigs by George Kachergis.

RENO, NEV. University of Nevada, Mar. 1-22: Contemp. Drawings (AFA).

RICHMOND, IND. Art Association, Mar. 6-27: Arts and Crafts.

RICHMOND, VA. Virginia Museum of Fine Arts, to Mar. 5: Healy's Sitters. To June 9: Amer. Rooms in Miniature. Mar. 10-Apr. 16: Home and the Machine.

ROCHESTER, MINN. Rochester Art Center, Mar. 1-26: Six County Printing Survey.

ROCHESTER, N. Y. Memorial Art Gallery, Mar. 4-Apr. 5: 14th Rochester Internat'l Salon of Photog.

ROCKLAND, ME. William A. Farnsworth Library and Art Museum, to Mar. 15: Favorite Heirlooms Exhib. Mar. 3-Apr. 2: Lithographs by Rico Lebrun. Mar. 1-31: Arts and Crafts.

ST. AUGUSTINE, FLA. St. Augustine Art Association, Mar. 5-28: Exhib. of Members' Work.

ST. LOUIS, MO. City Art Museum, to Mar. 20: Russian Vestments. Exhib. Mar. 1-Apr. 30: Landscape in Prints. Mar. 3-27: Free Lance Artists Exhib.

Washington University, Mar. 1-22: Contemp. Amer. Ptg. Mar. 28-Apr. 15: Cartoon and Comic Strip Art.

ST. PAUL, MINN. St. Paul Gallery and School of Art, to Mar. 19: Pigs by William Saltzman. Ceramics by Warren and Alexandra Mackenzie.

St. Ann Public Library Art Gallery, Mar. 1-22: Mod. Wallpaper (AFA).

ST. PETERSBURG, FLA. Art Club of St. Petersburg, to Mar. 12: Oils by Louis A. Evan. Mar. 13-26: Woods and Oils by Mr. Ted Lindemuth and Elizabeth B. Warren. Mar. 20-Apr. 8: Members of Art Club of St. Petersburg.

SACRAMENTO, CALIF. California State Library, Mar. 1-31: Calif. Soc. of Etchers.

E. B. Crocker Art Gallery, Mar. 1-29: Woods by Julia Knight. Sacramento State College, Mar. 1-31: Old Master Pigs. Mar. 17-31: Pigs by Calif. Wool Soc.

SAN ANTONIO, TEX. White Memorial Museum, to Mar. 5: Pigs by Chang Shu Chi. Mar. 15-Apr. 4: New Mexico Santa's Lent by Ellis Mourou. Pigs by Janet Shook.

SAN DIEGO, CALIF. Fine Arts Gallery, Mar. 1-31: San Diego Art Guild. Vladimir-Telberg Photos. Pigs by Yeffe Kimball.

SAN FRANCISCO, CALIF. Public Library, Mar. 1-22: Children's Books of Yesterday (AFA).

SAN MARINO, CALIF. Huntington Library and Art Gallery, Mar. 1-Indef.: London As It Is, Lithographs by Thomas Shotter Boys.

SANTA BARBARA, CALIF. Santa Barbara Museum of Art, Mar. 1-15: Small Wood Sculpt. by Carroll Barnes. Oils by John Leeper. Mar. 15-30: Photos by Mason Weymouth. Mar. 16-Apr. 1: Oils and Woods by June Wayne. Mar. 27-Apr. 16: Sculpt. by Dorothea Greenbaum.

SANTA FE, N. MEX. Museum of New Mexico, Mar. 1-31: Non-Jury Exhib. of N. Mex. Artists. Invitation Exhib. of N. Mex. Artists.

SARASOTA, FLA. Sarasota Art Association, to Mar. 19: Members Ann. Second Division of Oils and Sculpt. Mar. 19-Apr. 9: Photog. Club of Sarasota.

SARATOGA SPRINGS, N. Y. Skidmore College, Mar. 3-24: Matisse's "Jazz" (MOMA).

SCRANTON, PA. Everhart Museum of Natural Science and Art, Mar. 1-30: Finger Pigs by Francis Fast. Mar. 18-Indef.: Lucy Hayward Barker Retrospective Exhib. of Portraits.

SEATTLE, WASH. Henry Gallery, University of Washington, to Mar. 26: Invitational Exhib. for Seattle Artists.

Seattle Art Museum, to Mar. 5: Renaissance and Baroque Art. Univ. of Tex. Faculty Pigs. Pigs and Prints by Glenn Alps. Better Homes for Better Living. Mar. 8-Apr. 2: Contemp. French Pigs. Sidney Gerber Coll. of Mod. French Pigs. 22nd Internat'l Exhib. of Northwest Printmakers. 1949 Accessions to the Mus. Coll.

SIoux CITY, IOWA Sioux City Art Center, Mar. 1-31: Textiles and Ceramics by Georgia Chingien and William Ross.

SPRINGFIELD, ILL. Springfield Art Association, Mar. 1-31: 8 Syracuse Watercolorists.

SPRINGFIELD, MASS. George Walter Vincent Smith Art Museum, Mar. 1-19: Folk Arts of the South Amer. Highlands (AFA). Mar. 8-26: 10th Ann. Amer. Color Print Soc. Mar. 22-Apr. 12: Three Mod. Styles.

Springfield Museum of Fine Arts, Mar. 5-26: Springfield Artists Guild Exhib.

SPRINGFIELD, MO. Springfield Art Museum, to Mar. 28: Work of Students in Springfield Schools and Colleges.

STATE COLLEGE, PA. College Art Gallery, to Mar. 6: Mod. Buildings for Schools and Colleges. Mar. 20-31: Sculpt. by James House.

TERRE HAUTE, IND. Indiana State College, Mar. 1-31: Form in Handwrought Silver (AFA).

TOPEKA, KANS. Mulvane Art Museum, Washburn Municipal University, Mar. 1-22: Cuban Woods (AFA). Mar. 1-31: Contemp. Textiles by Robert Sailors. Mar. 17-Apr. 7: Bill Brandt and Henry Cartier-Bresson Photog. Exhib. Mar. 27-Apr. 17: New Amer. Painters.

TRENTON, N. J. New Jersey State Museum, to Mar. 19: Reproductions of Period Textiles by Franco Scalmanore.

TULSA, OKLA. Philbrook Art Center, to Mar. 5: Contemp. Amer. Oil Pigs. Enamels on Copper by Karl Dreyer. Amer. Woods from the Gershon Fenster Coll.

UNIVERSITY, ALA. University of Alabama, Art Department, Mar. 1-23: Hayter's Five Personages (AFA). Mar. 1-30: Iowa Print Group Show. Mar. 4-30: Alabama Wool Soc. Ann. Show.

URBANA, ILL. University of Illinois, to Apr. 3: Ann. Exhib. of Contemp. Amer. Ptg "The Arts at the Mid-Century."

UTICA, N. Y. Munson Williams Proctor Institute, Mar. 1-20: Amer. Textiles 1948 (AFA).

VANCOUVER, BRITISH COLUMBIA University of British Columbia, Mar. 8-19: Training Designers (AFA).

WASHINGTON, D. C. Arts Club, to Mar. 17: Rare Prints. Mar. 19-Apr. 7: Soc. of Washington Artists.

Corcoran Gallery of Art, to Mar. 5: Prints by Adia Yunkers. Mar. 3-26: Pigs by Leisenring. Hallmark Art Awards.

Library of Congress, to Mar. 15: Calif. Centennial of Gold Rush and First Constitution.

National Gallery of Art, to Apr. 2: Amer. Pigs from the Coll. of the Nat'l Gallery of Art.

Pan American Union, to Mar. 13: Pigs by Torres-Garcia and His Workshop. Mar. 14-31: Drawings by Helena Aramburu Lecaros.

Phillips Memorial Gallery, Mar. 5-27: Pigs by Ben Shahn. Mar. 5-Apr. 10: Pigs by Paul Klee.

Witte Gallery, Mar. 7-31: Recent Pigs by Bernice Cross.

WEST PALM BEACH, FLA. Norton Gallery and School of Art, Mar. 3-26: 32nd Palm Beach Art League Ann.

WILLIAMSTOWN, MASS. Williams College, Mar. 1-22: Posters 1945-49 (MOMA).

WORCESTER, MASS. Worcester Art Museum, to Apr. 2: Worcester County Exhib.

YOUNGSTOWN, OHIO Butler Art Institute, to Mar. 5: Samuel Rosenberg Exhib. 22nd Ann. Ohio Printmakers Exhib. To Mar. 12: Prize Winning Picture from Nat'l Amer. Photohot Cont.

ZANESVILLE, OHIO Art Institute, Mar. 5-29: Fla. Gulf Coast Group.

Where to Show NATIONAL

BLOOMFIELD, N. J. 2nd Spring Festival Show of Amateur Creative Arts, June 9-11. Society of Creative Artists Exhib. Open to all amateur artists. All media. Awards. Work due May 27. For further information write Mr. C. A. Emmons, 82 Broad St., Bloomfield.

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LAGUNA BEACH, CALIF. 9th National Print Exhibition. May 3-28. Media: block prints, aquatints, mezzotints and silk prints either in black and white or color. Jury. Prizes. Entry fee \$1. Entry cards due Apr. 18. Work due Apr. 20. For further information write P. D. Glassford, Laguna Beach Art Association, Laguna Beach.

NEW ORLEANS, LA. 49th Annual Selected Exhibition. Mar. 26-Apr. 23. Art Association of New Orleans. Open to members of the Art Association. Media: painting, sculpture, drawing and the graphic arts. Membership fee \$5. Jury. Prizes. Work due Mar. 15. For further information write Isaac Delgado Museum of Art, City Park, New Orleans 19.

NEW YORK, N. Y. Audubon Artists 8th Annual Exhibition. Apr. 27-May 17. National Academy Galleries. Open to all artists working in U. S. All media. Jury. Prizes. Entry fee \$3. Entry cards and work due Apr. 13. For further information write Ralph Fabri, 1083 Fifth Ave., New York 28.

PHILADELPHIA, PA. 27th Annual Exhibition of Etching. Apr. 10-26. Open to all artists. Media: only prints made during 1949 and 1950. Entry fee 75¢ to non-members. Jury. Prizes. Entry cards due Mar. 21. Work due Mar. 23. For further information write Print Club, 1614 Latimer St., Philadelphia 3.

ST. AUGUSTINE, FLA. Exhibition of Members Work. Mar. 5-28. Open to all artists on payment of entry fee of \$3.00 which entitles payer to membership. Media: oil and watercolor. Prizes. For further information write Curator, St. Augustine Art Association, Lightner Building, St. Augustine.

TULSA, OKLA. 5th Annual American Indian Painting Exhibition. April. Open to artists of American Indian or Eskimo extraction in North America. Media: oil, watercolor, gouache, tempera. Jury. Prizes. No entry fee. Entry cards and work due Apr. 15. For further information write Joan Nordling, Philbrook Art Center, Tulsa.

REGIONAL

ALBANY, N. Y. 15th Regional Exhibit of Artists of the Upper Hudson. May 5-June 4. Open to artists within the radius of one hundred miles of Albany. Media: oil, watercolor and sculpture. Jury. Prizes. Work due Apr. 8. For further information write Robert G. Wheeler, Albany Institute of History and Art, 125 Washington Ave., Albany 6.

COLUMBUS, OHIO 26th Annual Circuit Exhibition. November. Ohio Watercolor Society. Open to present and former residents of Ohio. Media: watercolor, gouache and casein. Jury. Prizes. Membership dues of \$3.50. Work due Oct. 7. For further information write Edith McKee Harper, 1403 Corvallis Ave., Cincinnati.

DALLAS, TEX. 21st Annual Dallas Exhibition of Painting and Sculpture. Apr. 30-May 28. Open to residents of Dallas County. Media: oil, tempera, watercolor, gouache, pastel and sculpture in any medium. No entry fee. Jury. Prizes. Entry cards and work due Apr. 16. For further information write Mrs. Jett Rogalla, Dallas Museum of Fine Arts, Dallas 10.

GRAND RAPIDS, MICH. 6th Western Michigan Annual Artist Competition. Apr.-May. Friends of American Art. Open to present and former residents of Michigan. Jury. Prizes. Entry fee 50¢. Entry cards due Apr. 16. Work due Apr. 19. For further information write Grand Rapids Art Gallery, 230 East Fulton St., Grand Rapids.

INDIANAPOLIS, IND. 43rd Annual Exhibition of Work by Indiana Artists. Apr. 30-June 4. Art Association of Indianapolis. Open to present and former residents of Indiana. Media: oil, watercolor, gouache, pastel and sculpture. Entry fee \$2. Jury. Prizes. Entry cards due Apr. 10. Work due Apr. 12. For further information write Wilbur D. Peat, Dir., John Herron Art Museum, Pennsylvania 16 Sts., Indianapolis 2.

SIoux CITY, IOWA Iowa May Show. May. Open to legal residents of Iowa. Media: oil paintings. Prizes. Work due Apr. 10. For further information

write Mrs. Nicholas O'Millink, Art Chairman, Sioux City Art Center, 613 Pierce St., Sioux City. **SPRINGFIELD, MO.** 20th Annual Exhibition. Apr. 1-30. Open to artists living in Missouri and adjacent state. All media. Jury. Work due Mar. 25. For further information write Lionel Johnson, Springfield Art Museum, Springfield.

SCHOLARSHIPS

Louis Comfort Tiffany Foundation Scholarship Awards, 1950. Scholarships for students of painting, sculpture and the graphic arts intended for men and women of unusual talent and personal qualifications; open to those under 35 years of age, married or unmarried. Applications due July 1. For further information and applications write Tiffany Foundation, 1083 Fifth Ave., N. Y. 28.

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Volume XXXVII for 1948. Published March, 1949

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Volume IV. Published December, 1947

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